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LEAGUE FORMED IN PHILADELPHIA TO ADVANCE THE CAUSE OF MUSIC

Movement Brings Important Organizations Into Line to Work for Spread of Art and Improve City Musically—Mayor Promises Support and Public Welfare Department Will Co-operate—Appropriation of \$10,000 Sought to Finance Initial Activities — Committees Appointed at First Meeting

PHILADELPHIA, Jan. 16.—Philadelphia's place in musical affairs will, it is hoped, be greater in importance as a result of the organization last week of the Philadelphia Music League. More than 150 persons active in musical, civic and educational affairs met in the Mayor's Chambers, City Hall, on Jan. 11, and took the step which consolidates many endeavors and efforts to advance the cause of music in this city and to spread it more extensively among the public.

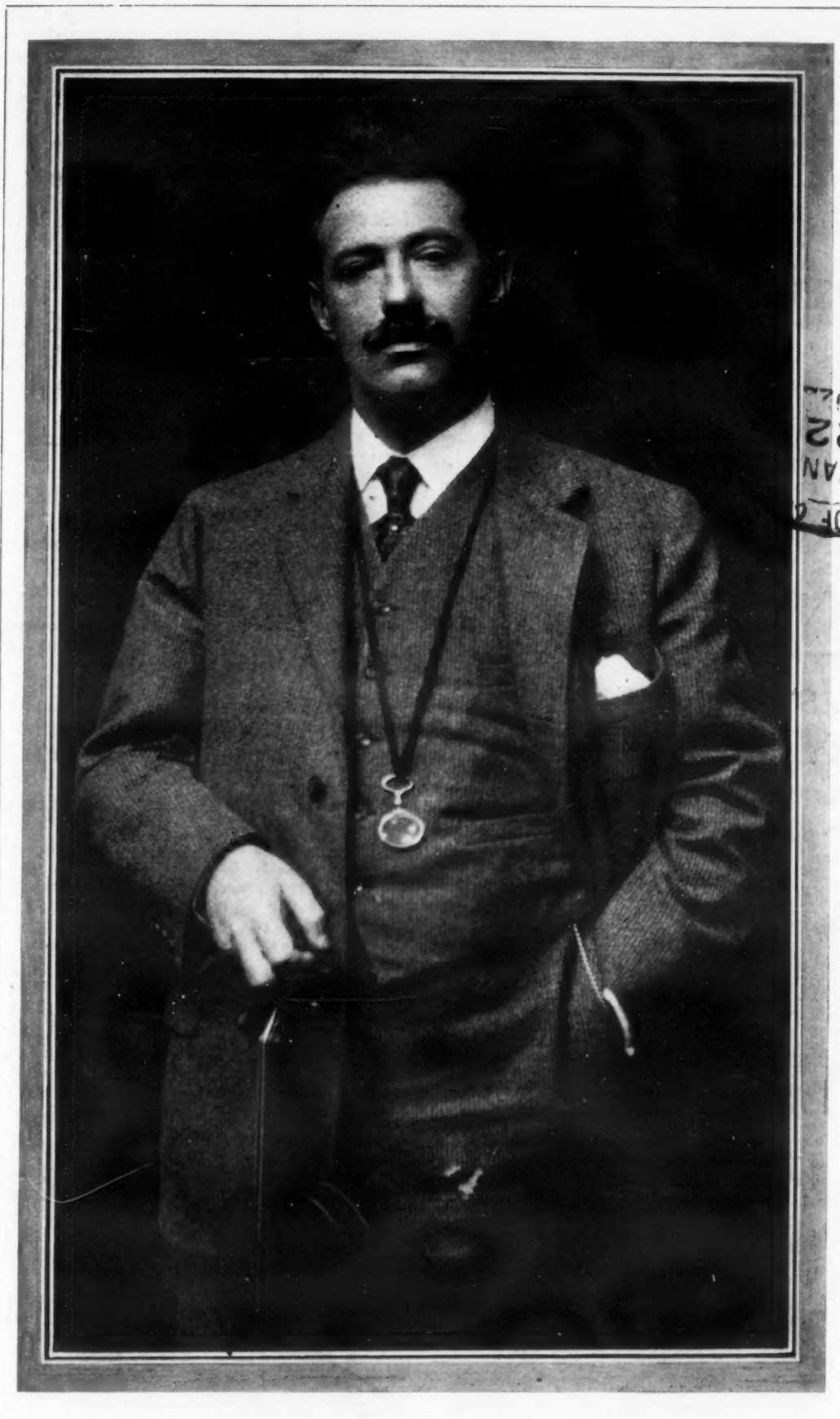
The movement is sponsored by a large number of public spirited bodies and among the charter members are numbered many influential individuals, all of whom are enthusiastic over the possibilities of a concerted propaganda for more and better music.

Mayor Moore who sent out the invitations, was unable to preside owing to the death of his son. He was represented by Major Barclay H. Warburton, formerly a newspaper man, and the new director of the Department of Welfare. Mrs. Frederick W. Abbott, for many years president of the Matinée Musicale Club, and now an executive of the Academy of Music Corporation, was made temporary supervising director of the new league.

The meeting was opened by Mrs. Erwin B. Garrigues, president of the Matinée Musicale Club, who stated that the three organizations, which had been instrumental in planning the movement were the Philadelphia Music Club, of which Mrs. John S. W. Holton is president, the Matinée Musicale Club and the Philadelphia Music Teachers' Association.

James Francis Cooke, editor of the *Etude*, was elected temporary chairman and presided in the place of Mayor Moore. He introduced Major Warburton who declared that the Mayor was in fullest sympathy with all that the movement stood for and was prepared to go before the council for any "reasonable amount" that the League would need for its work for music in Philadelphia. The director also pledged the hearty cooperation of his department in the work. The appropriation of \$10,000 to start was suggested and Councilman Charles B. Hall was designated to present an ordinance to that effect.

Edward Bok, after detailing his own experiences as a music lover, said that Philadelphia, while not yet a musical city, is very musically inclined. He said that it can never become a musical city, accurately defined, until the municipality takes formal and organized action to advance the cause of music which the



FRITZ KREISLER

Photo by H. T. Koshida, N. Y.

Master Violinist, Whose Playing Has Endured Him to a Vast American Public. Mr. Kreisler Is Now Touring in the United States. (See Page 23)

people, as a whole, demand. Mr. Bok suggested among other things, the formation of a brass band which would be a model of its kind. Such a band, of the highest quality, would be useful in bridging over the transition between so-called "classic" music and jazz. Mr. Bok spoke with sympathy of the music lovers who stand in line for a chance to get into the opera or the Philadelphia Orchestra concerts, and said they were the "real sports of the musical world." Opportunities should be made to give

them the best of music for which they crave. Mr. Bok also urged a systematic endeavor to give the children of the city the best of music and thus build up a widespread and sound musical taste.

Charles D. Isaacson of New York, in an interesting and informing address, told of the Gotham movement for municipal music. His remarks answered a number of pertinent queries, such as how large audiences could be expected

[Continued on page 42]

FARRAR TO QUIT METROPOLITAN

Geraldine Farrar will not sing at the Metropolitan Opera next season. She has declined a new contract in order to make a concert tour covering the whole country and beginning in October next. Mme. Jeritza, the new Viennese soprano at the Metropolitan will succeed to many of Mme. Farrar's rôles. Stories of friction between the divas have been widely current. Mr. Gatti-Casazza announces that he has invited Mme. Farrar to return to the opera for the season 1923-1924.

NEW ORGANIZATION WILL TAKE OVER CHICAGO OPERA AT CLOSE OF SEASON

Name of Company to Be Changed to Civic Opera Association—Samuel Insull Elected President—Mary Garden to Continue as General Directress and Clark A. Shaw as Business Manager—Campaign to Complete List of Citizen Guarantors to Be Opened Immediately—Roster of Artists to Be Reduced Next Season, But Leading Singers Will Be Retained—Fear Large Deficit This Year

CHICAGO, Jan. 14.—When the final curtain drops at the conclusion of the Western tour this season the name of the Chicago Opera Association will be changed to the Civic Opera Association of Chicago, and the company will start a new lease of life on an entirely new basis. Samuel Insull is to be president of the new organization; Mary Garden is to be continued as general directress, and Clark A. Shaw, present business manager, is to be retained as the chief executive of the "business administration." This was announced after a meeting of the opera directorate on Wednesday, Jan. 12.

The establishment of opera as a civic project will be the first aim of the new organization. Two hundred and fifty subscribers to the citizens' guaranty project have yet to be secured, and a campaign to complete the list of backers will at once be opened. Economies next season will be effected by diminishing the number of extra artists, but the roster of great names that has given the Chicago Opera its artistic value will not be curtailed. The singers who will be retained will have an opportunity to appear more often.

Assurance that sound business methods will supplant extravagance is given by Mr. Insull. "The financial management and policy will be in control of the permanent finance committee, whose membership is a guarantee that expenditures will be watched with closeness and thoroughness," says his official statement. "If Chicago desires to retain grand opera, the decisive moment has arrived. The new organization takes over without the cost of a single penny, as the gift of the former guarantors, the entire properties, scenery of ninety operas, and contracts and options of the present Association. The continuation of grand opera now depends on the readiness with which public spirited men, women and business institutions respond to this opportunity to join in the operation and preservation of this great civic asset."

The new Board of Directors contains the names of Charles G. Dawes and Richard T. Crane, Jr., vice-presidents;

[Continued on page 2]

Plea for Better Music in Schools Made Before New Jersey Supervisors

Annual Meeting and Dinner in Elizabeth Attended by Educators from All Over the State—Dean Withers of New York University and Dr. R. V. Rebbman of Yonkers Are the Chief Speakers at Meeting—Russell Carter Makes Address at Dinner

ELIZABETH, N. J., Jan. 15.—Music supervisors from all New Jersey gathered for the annual meeting and dinner of the New Jersey Music Supervisors' Association, on Jan. 13 at Battin High School, Elizabeth.

The chief meeting of the day occurred in the afternoon when prominent speakers addressed the supervisors and new elections were held. The officers chosen were Catharine Zisgen of Trenton for president, succeeding Clarence Wells of Elizabeth; vice-president, Louise Westwood of Newark (re-elected); secretary, Beatrice Chisholm, succeeding Miss Zisgen, and treasurer, Powell G. Fithian of Camden, succeeding Miss Chisholm.

Dean Withers, head of the School of Education of New York University, and Dr. R. V. Rebbman, Supervisor of Music in Yonkers, N. Y., were the chief speakers of the afternoon session. Dr. Rebbman devoted himself to school orchestras. He emphasized the object of the orchestra as one of culture for all the student body, rather than that of searching out the unusual talented

student. Dr. Rebbman spoke of his method of organizing, and urged the use of contrapuntal music to interest the second violins and the wood wind choir. Dealing with material for school orchestras, he advocated the presentation of better music, and cited the case of the Yonkers schools where the pupils take up a different symphony as *piece de resistance* each season, and where, thus far, this work has been preferred by students to any of the lighter works.

Dean Withers, from the standpoint of the educator who is not a musician, considered "The Place and Value of Music in Public Education" in his address.

Opening his speech with a discussion of the purposes of education, Dean Withers, like the previous speaker, declared the purpose of the inclusion of music in the schools must be not that of finding and developing individual talent, but of instilling appreciation in the rank and file. He voiced himself as believing there was no subject more essential for the school child than that of musical appreciation, and that, if properly taught, the child gained from his

(Continued on page 17)

William Arms Fisher Is Engaged to Mrs. Emma Roderick Hinckle



Photo of Mr. Fisher by Garo

Mrs. Emma Roderick Hinckle and William Arms Fisher Whose Engagement Is Announced

THE engagement was announced this week of William Arms Fisher and Mrs. Emma Roderick Hinckle, and, although no date has been set as yet for the marriage, it is understood that it will be in the near future. Mrs. Hinckle is widely known throughout the country as first vice-president of the National Federation of Music Clubs, in which organization she has done exceptionally

fine work and has been one of its most active officers. She is also chairman of the Department of Publicity of the National Council of Women, which embraces in its council thirty-five national associations with a membership of ten millions and is affiliated with the International Council of Women of the World. Mrs. Hinckle has been identified for a period of years with the musical development of this country through its music clubs and has given of her time toward the cause of social and cultural uplift. An Iowan by birth, she was for a time a resident of Peoria. She is now living in New York.

Widely known as a composer of many admirable songs, among them his universally liked "Under the Rose" and

Sword of "Siegfried" Plundered from Berlin Statue

BERLIN, Jan. 16.—The sword of "Notung," shown in the act of being forged by Siegfried, on the colossal statue of Bismarck before the Reichstag buildings, has disappeared. The allegorical figure of Wagner's hero, has, however, been unmolested. The despoiling is attributed to the recent spirit of organized vandalism, bitterly denounced by the nationalist press.

"Gae to Sleep" and his significant recent Sara Teasdale setting "The Singer's Wish," Mr. Fisher is editor-in-chief of the Oliver Ditson Company in Boston, a post which he has filled with honor for twenty-five years. He was a pupil in composition of Anton Dvorak at the National Conservatory in New York. In his editorial rank he has been the helpful friend and adviser of many composers, whose manuscripts have come before him and through his unfailing fairness and broadminded views has won the friendship and esteem of those, who have been fortunate enough to be brought in contact with him. Mr. Fisher is a director of the Boston Art Club, a member of the Twentieth Century Club of Boston, and of various national organizations. Though born in California, he has for the last twenty years or more lived in Boston and will continue to reside there after his marriage. It is learned that the marriage will take place in New York.

It was while attending the biennial convention of the National Federation of Music Clubs at Peterboro, N. H. in July, 1919, that Mr. Fischer met Mrs. Hinckle, he having come up from Boston to spend a few days in the old home village of Edward MacDowell and meet with those musical pilgrims, who journeyed that year from North, South, East and West to gather at the shrine of the greatest of our composers. A. W. K.

NEW HEAD FOR ITHACA'S MASTER VIOLIN COURSE

Jan Humml of Prague Chosen to Succeed Otakar Sevcik, Whose Year's Term Is Expiring

ITHACA, N. Y., Jan. 16.—Jan Humml, who has been a member of the Prague Conservatory faculty since he was graduated from that institution in 1896, has been appointed to succeed Otakar Sevcik as head of the master violin course at the Ithaca Conservatory. This announcement is conveyed in a cable message received by George C. Williams, general manager, from W. Grant Egbert, president, who went to Europe to select the new teacher. Professor Sevcik is to leave for Europe about Feb. 1.

Humml was a pupil of Sevcik and a fellow student of Kubelik, Kocian, Marie Hall and other famous violinists. He was graduated with high honors at Prague, and named a professor of violin, which is the equivalent of a doctor's degree, at Agram, Jugoslavia. Pupils of Professor Humml have given concerts through Europe, and one of them, Balokowicz, completed a tour last year. Professor Sevcik speaks of Professor Humml in the highest terms, stating that he is a successful teacher, who well deserves his reputation in Europe.

Professor Sevcik will, this month, complete his year's service as the head of the master violin course at the Ithaca Conservatory. His services were lent for one year by the Czecho-Slovakian Government, which has charge of the Prague Conservatory.

The new head of the Ithaca Conservatory master violin school is married, and has three children. This will be his first trip to America. L. E. M.

Paderewski to Return to Poland

PASO ROBLES, CAL., Jan. 15.—Ignace Jan Paderewski, Polish Minister Plenipotentiary to the United States, will, it is said, return to Poland within the next few months. Mr. Paderewski has denied emphatically that he has been recalled by national leaders to accept a high post and said furthermore that he did not intend to remain in Poland permanently. If he does go back to Poland in the near future, he will arrive there during the presidential campaign and it has been rumored that he might be named as a candidate. The pianist said that as Minister to the United States he had kept in touch with the diplomatic situation in his native country but that he doubted if any other position would be offered to him.

PLAN BENEFIT FOR MACDOWELL COLONY

Twelve Poets to Give Readings in Program to Aid Colony at Peterborough

One of the largest groups of poets that has ever appeared during one evening will read at the MacDowell Club, Jan. 23, for the benefit of the MacDowell Colony at Peterborough, N. H. The round dozen of writers includes Amy Lowell, William Rose Benét, John Butler Yeats, Padraic Colum, Elmore Wylie, Babette Deutsch, Herbert S. Gorman, Laura Benét, Maxwell Bodenheim, Leonora Speyer, John Farrar and John V. A. Weaver. An innovation in poetry expression is promised, for Margaret Severn, known for her Benda mask dances, will dance to original poetry read by John Farrar and John V. A. Weaver. Zelina Bartholomew will sing several poems set to music.

The affair is organized to aid in a small measure the MacDowell Colony which is now passing through a financial crisis. This undertaking, which sprang from the log cabin in which Edward MacDowell wrote much of his best music, has offered a quiet retreat for more than a decade to a large number of writers, composers, painters and sculptors. The Peterborough idea is in no sense of the word an endowed institution. It is a place that must rely on the dues of the MacDowell Association and the donations of people who realize the excellent work that is being done at the colony. Contributions have not been as large as they might be and it is hoped that this benefit together with other affairs will attract to the colony the interest that it undoubtedly deserves. This particular evening is under the direction of Mary M. Colum, wife of the Irish poet, Padraic Colum, and Jean Wright Gorman, wife of Herbert S. Gorman, poet and critic, assistant literary editor of the New York Times.

Most of the poets who will appear on the program have been members at one time or another of the MacDowell Colony and all of them promise to present some of their best work.

PLAN TO AID ARTISTS

Federation of Cultural Clubs Will Assist Musicians to Make Debuts

A plan to aid musicians who are ready for public appearances but who cannot afford the expense of a recital, has been formulated by the Federation of Cultural Clubs, of which Albert Sonberg is president. Through the co-operation of the Board of Education, the association has secured the use of the public school auditoriums for this purpose and for a nominal sum covering lights, etc., the artist will be able to make his recital appearance. The opportunity for this appearance is open to all artists who, either through the recommendation of recognized musicians or through auditions which will be held, show themselves adequately prepared.

Speaking of his plan, Mr. Sonberg said: "Our purpose is purely to aid the musician who has not sufficient means. We favor no teacher, nor any field of music. The opportunity is free to any musician. We reserve only the right to know that the musician is prepared for the recital. Either he comes with credentials or we will have an audition at which we hope to have managers and other influential persons."

The Federation of Cultural Clubs makes its headquarters at 225 West Broadway.

Announce Plans for Molière Celebration

Plans for the celebration of the Molière Tercentenary have been announced by Nicholas Murray Butler, chairman of the committee of arrangements, of which the other members are Augustus Thomas and Prof. Brander Matthews. The American Academy of Arts and Letters in this city has arranged its celebration for April 24 and 25, when a banquet will be held, followed by literary exercises. The Académie Française is sending two of its prominent members, M. Donnay, playwright, and M. Chevrillon, author and critic, to share in the celebration in this country. After attending New York receptions, the two visitors will attend the various events in other cities of the country.

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Tercentenary of Molière Recalls Stories of Regal Pageantry When Dramatist Joined Lully in Devising Ballets for a King

French Opera's Debt to a Form of Entertainment Cultivated in Days of Louis XIV—Realism of Molière's Interludes and Comedies a New Ingredient in Classic Pot-Pourri of Court

By R. M. Knerr



HE laughter of Molière is perhaps the healthiest and sanest laughter of the ages. With little of his satire blunted by the passing of centuries—three hundred years have slipped by since the birth of this world-figure in a Paris upholsterer's dwelling in January, 1622,—the true lover of music must rejoice that the eloquence of his art was so closely associated with the great comic dramatist's creations. It is perhaps in Molière's contributions to the ballets and pageants of the court that an essential note in his genius found expression. The merry extravaganzas devised by the poet-dramatist and the resourceful melodist, Lully, are illuminating art-products of a brilliant era in which the wig-maker and the upholsterer were more proficient than the legislator and the physician.

Jean Baptiste Poquelin, known to posterity by a *nom de théâtre*, passed his early life as a strolling theatrical manager and actor, before he came to be essential to the existence of Louis XIV. His baptismal certificate, the only extant record of his birth, is dated Jan. 15, 1622, and he was the son of a titular *valet de chambre tapissier* to the King, distantly related to the Mazuel family of court musicians.

In the year 1658, as La Grange, a fellow-actor, relates, Molière "was fortunate enough to secure the patronage of Monsieur, the King's only brother, who granted him his protection and permitted the company to take his name, presenting them as his servants to the King and Queen-Mother." With the first appearance before Louis, in a theater arranged in the old Louvre, on Oct. 24, 1658, when the company presented "Nicomède" by the elder Corneille, begins the era of the dramatist's association, as a writer of libretti or divertissements, with Lully. With the growth in royal favor which Molière's company increasingly enjoyed came a removal in 1660 to the larger theater in the Palais-Royal, which was to be the home of the Opera for a century after the dramatist's death. "The best title of Louis XIV to the recollection of posterity," says Lord Morley, "is the protection he extended to Molière."

Ballets of the Court

When the dramatist came upon this brilliant scene, the court "ballets" were already entertainments with a traditional prestige. They had been unique features of the two antecedent reigns in France. Henry Prunières says in his "Ballet de Cour en France": "The ballet of the court and the opera had the same origin. Both were products of the great stirring of ideas of the Renaissance. In Paris toward the year 1570, as at Florence twenty years later, certain poets, musicians and humanists were stirred with a desire to recover the formula of the ancient drama, in which poetry, music and the dance were harmoniously united." The early ballet was both sung and danced.

The ballet of the court had had a development through a number of contrasting phases before Lully's era. The first development seems to have been in the direction of the melodramatic, attributed to Italian influence. The court ballet had become a sort of opera-pantomime, wherein gestures were more important than words. Later, the *ballet à entrée* had come in fashion: "a succession of tableaux, a procession of *figurants* diversely costumed," at one period commented on by players distributed among

the spectators. The decadence of this rather narrowed form of art had set in with the death of Louis XIII in 1643, and the triumph of the new phenomenon, Italian opera, was secure in Paris. It remained for a new genius, Jean-Baptiste Lully—to give his name in its Gallicized version,—to resuscitate the older form of art.

The founder of French opera, as he is called, perhaps felt his way to that more permanent form through the medium of the early "ballet." Lully's most lasting work was doubtless produced in the form of the early opera, but the music of the French opera, as a writer observes, is indebted to the court-ballets for the greater part of its formula, rhythmic and melodic. Lully revolutionized the ballets of the court, replacing the slow and stately airs by lively allegros "as rapid as the pirouettes of the danseuses he introduced to the stage." In his hands there was an important development of the resources of the recitative, which was varied by cantabile and me-

trical phrases. He introduced the Overture, to replace the simple flourish of fanfare opening a work. When he turned to opera he did not entirely abandon his fondness for lending his melodies to the interpretation of danseuses, and thereby inaugurated the convention of the ballet as an essential incident in French opera. His productivity in the field of the court-ballet was great. Thirty of these works, unpublished, but in part preserved in the Philidor collection of manuscripts in the Paris Conservatoire library, were produced in the years between 1658 and 1671. Ten or more were done in collaboration with Molière. Of these last works Lionel de la Laurencie says, "The music was joined to the action by a more intimate and logical bond, by which the resemblance of the action became the reality of life." One may well account this latter span of the life of the court-ballet in France a distinct and a notable one. Realism mirrored contemporary life in text and situation in much the same way as the

Russians of a much later day were to interpret it in the dance itself.

An Industrious Dramatist

Molière had meanwhile been the industrious dramatist and comedian, producing five plays, among them the noted "Précieuses ridicules." With the vain efforts of Fouquet to retain Louis' favor by amusing him, came the first commission from that minister: the preparation of a ballet that should outdo, if possible, the favorite *pot-pourri* of classical characters and nymphs then in vogue. Molière's first work of this type was "Les Facheux" (The Bores), a comedy-ballet in three acts, first given in the gardens of Vaux on Aug. 27, 1661. The story concerns the efforts of a pair of lovers to escape the attentions of a succession of irritating comic types. The work was later given publicly at the Palais-Royal. The second commission came from the king himself, who is said to have ap-



Two Figures Notable in a Brilliant Era of French History and Highly Esteemed on the Tablets of Posterity, with One of Their Works in a Historic Performance Before the Court of Louis XIV. Upper Left, Molière, after an Engraving by J. Posselwhite from the Original Portrait of Le Brun's School in the Collection of the Musée Royale, Paris; Right, Jean-Baptiste Lully, "Founder of French Opera" and Superintendent of Music to Louis XIV, from the Engraving by Roulet after Paul Mignard; Below, a Performance of the Ballet, "La Princesse d'Elide," Given Before the King in a Specially-Constructed Theater in the Park of Versailles in May, 1664; after Israel Silvestre

Wilkes-Barre, Through Apathy, Likely to Lose Claim to Rank as Musical Center

WILKES-BARRE, PA., Jan. 16.—The interest shown recently in concerts given in this city hardly justifies its reputation as a musical center. The Temple series which under the direction of Les W. Long has this year included Erika Morini, Rachmaninoff, the Elshuco Trio, Louis Graveure, Alberto Salvi, George Barrère, Sophie Braslau and Maria Ivogün, is not being patronized generously enough to warrant the belief that it will go another season. Prices have been raised very little, and the lethargy cannot be accounted for. Those who have attended the recitals already given, those of Miss Morini, Mr. Graveure, Mr. Barrère and Mr. Salvi have manifested great enthusiasm, but the audiences have been estimated at 1000 persons, though the seating capacity of the hall is stated to be 1500.

A series of eight special Sunday musical events has preceded the vesper service at the First Presbyterian Church, and these have brought Dr. Will C. Macfarlane and Edwin Grasse, organists; Josette Robertson and Marie Miller, harpists, the latter of the Salzedo Ensemble; May Mukle, 'cellist, and the Gloria Trumpet Quartet. Audiences estimated to range from 600 to 1000 have heard the recitals. The series will be

kept up with the aid of the choir, local instrumentalists, and occasionally visiting players.

Attempts made to awaken interest in community singing here have failed, and the field remains to Concordia, with its forty-three years of history, and the smaller Orpheus Men's Chorus, which, though possessing a record of only two years, recently gained a victory from half a dozen choruses from the Philadelphia district in a New Year eisteddfod. Church music among English singing choirs remains in statu quo. Signs seem to indicate that the palm for achievement will ere long rest with certain of the Polish Church choirs or the choirs of the Russian Orthodox Churches, which are showing remarkable and interesting quality.

Of the instrumental organizations heard occasionally in concert, the Ripard String Quartet, the Alexander Concert Band and the Third Artillery Band are noteworthy.

The Bel Canto Women's Trio is a new institution, and with schooled singers and an extensive repertoire, it is gaining recognition both in and out of the Valley.

Friends of Lottie Mazeppa, violinist from this city, are raising a fund to enable her to continue her studies at the Auer Studios. It is hoped that the fund will be substantial enough to help other talented students.

SHIPS BRING MORE ARTISTS

Dambois, Hannelore Ziegler and 'Cellist Prodigy Arrive

Among the passengers on incoming liners from Europe last week were five artists who will appear before American audiences during the second half of the winter season. On the George Washington arrived Hannelore Ziegler, a dancer well known in Central Europe. She is scheduled for a series of performances in New York and the larger cities.

Maurice Dambois, 'cellist, arrived on the Rochambeau for a new American tour after playing in London, Paris and Brussels in recital and as soloist with orchestra. The Paris brought Marcel Hubert, a fifteen-year-old prodigy 'cellist, who will make his American debut shortly.

Theodore Botrel, French composer of some thousand ballads of a lighter sort, arrived on the Rochambeau and went at once to Montreal. He will be heard in his own songs in Canada and in New England cities during the early spring.

TO GIVE NATIVE OPERAS

American Works Selected for Production Next Season

[By Telegraph to Musical America]

CHICAGO, Jan. 19.—The Opera in Our Language Foundation announces the choice of two American works for production next year—"Echo" by Frank Patterson, and "Castle Agrazant" by Ralph Lyford, assistant conductor of the Cincinnati Symphony and conductor of the Foundation, but not necessarily by the Chicago Opera Association. The judges included Giorgio Polacco, Vincent d'Indy, Edgar Stillman Kelley, John Alden Carpenter, Eugen Ysaye and Walter Golde.

Dr. Weigel of Vienna Wins Philadelphia Prize for Choral Work

PHILADELPHIA, Jan. 15.—The Mendelssohn Club prize for an unaccompanied choral work, suitable to the use of the club, has been awarded to Dr. Carl Weigel of Vienna. Announcement to this effect was made at the midwinter concert of the Mendelssohn Club, on Jan. 12 at the Bellevue-Stratford, by N. Lindsay Norden, conductor of the Club. The judges were Charles Boyd, Pittsburgh; Nicola A. Montani, conductor of the Palestrina Choir, of this city, and Mr. Norden, and the prize winning entry was submitted to them anonymously. It is not likely that the club will give the work this season, as the text is in German, and a fitting translation will have to be made before active study on it can be started. W. R. M.

Schubert's Memory to Be Honored on 125th Anniversary

A nation-wide movement to observe the 125th anniversary of the birth of Schubert has been started in New York. This anniversary will occur on Jan. 31, and the Franz Schubert Memorial Committee has begun plans by which the memory of the great master of melody may be worthily honored. It is suggested that artists and orchestras in every part of the country shall put as much of his music as possible upon their programs in the week from Jan. 29 to Feb. 5. Special concerts for a fund for a universal translation of Schubert's songs into English are proposed, and the suggestion has also been made that prizes should be offered for the best songs written by Americans in the Schubert spirit. An essay contest in the public schools is also to form part of the celebration.

Ethel Newcomb, Ill, Cancels Concert Tour

Ethel Newcomb, pianist, whose book, "Leschetizky as I Knew Him," was recently published, has been ill in the Presbyterian Hospital, New York, for several weeks. Miss Newcomb has canceled all concert engagements until late in the spring.

Mengelberg Now Voyaging to New York

Willem Mengelberg, guest conductor of the New York Philharmonic, was scheduled to leave Holland for New York on Jan. 18, and is to begin his season's work here at a concert at the Metropolitan Opera House on Jan. 31, when Artur Bodanzky, also a guest conductor, will appear with him. The first appearance of Mr. Mengelberg in the Carnegie Hall series of Philharmonic performances will be on Friday afternoon, Feb. 3. He will conduct his first concert at the Brooklyn Academy of Music on Sunday afternoon, Feb. 5.

Charles N. Drake Enters Managerial Field

Charles N. Drake, for a number of years a member of the staff of the Wolfsohn Musical Bureau, has entered the managerial business for himself, and has recently opened his office at 507 Fifth Avenue. Mr. Drake returned in the autumn from a trip to Australia, having accompanied Jascha Heifetz on his tour there as representative of the Wolfsohn Bureau. Announcement of the artists who will appear under Mr. Drake's management will appear in the near future.

Cleveland Symphony Starts on Tour Next Week

Under the management of Mrs. Adella Prentiss Hughes, the Cleveland Symphony, Nikolai Sokoloff, conductor, will

begin its second Eastern tour with a concert in Carnegie Hall, Pittsburgh, on Monday, Jan. 23. This will be followed with a New York concert in Carnegie Hall, Tuesday, Jan. 24, and one in Symphony Hall, Boston, Wednesday, Jan. 25. Other engagements of the tour will include concerts at Waterbury, Conn., Jan. 26; Poughkeepsie, N. Y., Jan. 27; Brooklyn, N. Y., Jan. 29, afternoon; the Hippodrome, New York, evening (Arthur Shepherd, conductor); Lancaster, Pa., Jan. 30; Shamokin, Pa., Jan. 31; Hamilton, Ont., Feb. 1 and 2 (three appearances); Buffalo, N. Y., Feb. 3, and Olean, N. Y., Feb. 4.

TWELVE CLUBS IN DALLAS FORM CITY FEDERATION

Choirs, Music Teachers, and Organists Unite to Extend Influence of Music

DALLAS, TEX., Jan. 16.—A notable event in local musical history occurred on Jan. 6, when twelve of the music clubs of Dallas organized a City Federation of Music Clubs. The Federation includes the male and female choral clubs of the city, organizations of mixed voices, departmental clubs, the Music Teachers' Association and members of the American Guild of Organists. The aims of the organization are to develop the educational and philanthropic phases of music, as well as to promote a spirit of fellowship among participants in the various local musical activities. Plans for a Music Festival in which members will take part have been advanced.

The officers of the organization are: Mrs. O. L. McKnight of the Wednesday Morning Musical Club, president; Mrs. Jesse Lee Robinson of the Music Study Club, first vice-president; Mrs. W. Sherwood Bramlett of the Schubert Choral Club, second vice-president; Mrs. D. C. Tallichet of the Mickwitz Club, third vice-president; Mrs. C. D. Browder of the Cecilia Club, recording secretary; Mrs. J. B. Price, member of the American Guild of Organists, corresponding secretary; Mamie Folsom Wynne of the Trio Club, press correspondent; Earle D. Behrends of the Schubert Male Chorus, treasurer; Mrs. T. J. Barfield of the Davies Club, auditor, and Mrs. Earl B. Peel of the music department of the Women's Forum, parliamentarian. The committee on constitution and by-laws comprises Mrs. Cora E. Behrends, chairman; Mrs. Frank Blankenship and Mrs. W. Sherwood Bramlett. C. E. B.

Claire Dux to Make New York Recital Début

Claire Dux, soprano of the Chicago Opera Association, will give her first New York song recital at Carnegie Hall on the afternoon of Feb. 5. Miss Dux has appeared in New York previously as soloist with Richard Strauss and the Philharmonic Orchestra and at a Waldorf-Astoria Musical Morning under the direction of A. M. Bagby. Immediately after the recital, Miss Dux will leave for Lynchburg, Va., where she will appear in recital on Feb. 6.

Ten Directors to Establish Artists' Retreat at Yaddo

A body of ten directors chosen before the death of Mrs. George Foster Peabody, are to determine plans for the establishment of an artists' retreat, at Yaddo, Mrs. Peabody's 700-acre estate at Saratoga Springs. The ten members of the board include Mr. Peabody, Alena G. Pardee, Mrs. Mila Potter Sturges, Dr. Henry Van Dyke, the Rev. Dr. Edwin Knox Mitchell, Acosta Nichols, Thomas Mott Osborne, Edgar Trumann Brackett, Daniel Chester French and Dr. John H. Finley. Following a short period when the administrators will settle Mrs. Peabody's estate, the trustees will take charge of Yaddo and inaugurate the plans for the retreat.

Hinshaw to Present Mozart's "Cosi Fan Tutte" on Tour

William Wade Hinshaw has completed arrangements for presenting Mozart's opera, "Cosi Fan Tutte," next season on a twenty-weeks' tour opening in Atlanta, Ga., on Oct. 9. The company will include Irene Williams, Kathleen Hart Bibb and Miss Thiele, sopranos; Judson House, tenor; Leo de Hieropolis, baritone, and Pierre Remington, bass. Mr. Remington will also act in the capacity of manager.

Betty Tillotson Enters Managerial Field and Opens Bureau in N. Y.



Betty Tillotson, Director of the Latest Addition to New York's Concert Bureaus

The latest addition to the list of managerial enterprises in New York is the Betty Tillotson Concert Bureau, with offices at 180 Madison Avenue. The Bureau is under the direction of Betty Tillotson, who is well known in the musical world for her sincerity of purpose. Miss Tillotson has long entertained definite and somewhat original ideas regarding the management of artists. She proposes now to put them into practice. She is surrounding herself with artists of decided merit and announces her motto, "Few artists; faith in their ability." She believes that conscientious endeavor on the part of the manager for the success of the artist means the success of the manager.

The following artists are being successfully booked for the coming season by the Bureau: Marion Armstrong, Scotch-Canadian soprano; N. Val Peavey, American pianist; Alice Moncrieff, American contralto, and Adolph Schmidt, American violinist. Many joint recitals by these artists are scheduled for next season.

Jacksonville Makes Appropriation of \$12,000 for Free Music

JACKSONVILLE, FLA., Jan. 16.—Arrangements have been completed by the city commission whereby band concerts will be given throughout the entire year, beginning Feb. 12. Concerts will be given each afternoon for ten weeks in Hemming Park, and, thereafter, twice a week through the remainder of the year. Contracts for the ten-weeks series and also for the following twenty-seven weeks have been awarded Berry's Band, J. Warren Berry, conductor. For three months in the year Ulsch's Band will play. The city council recently made an appropriation of \$12,000 for music in the 1922 budget.

New Name for the Chicago Opera

[Continued from page 1]

Charles L. Hutchinson, treasurer, and Stanley Field, secretary. The Finance Committee is headed by Mr. Insull, with Mr. Field as vice-chairman and John J. Mitchell, John G. Shedd and L. B. Kuppenheimer as the other members. The Board of Trustees includes in addition to the above mentioned names Cyrus H. and Harold F. McCormick, Mrs. Edith Rockefeller McCormick, Max Pam, S. A. Kauffman, Robert E. Kenyon, E. R. Graham, Martin A. Ryerson, Edward F. Swift, Edward E. Gore, Robert Allerton, Joseph R. Noel and Frank D. Stout.

While the reorganization was taking place, reported estimates of the deficit to be faced at the end of the present season placed the figure in excess of \$800,000. None of this amount, however, will be defrayed by the Civic Opera Association, which begins its life free and clear of indebtedness. The huge expense of the present season will be taken care of by Harold F. McCormick and Edith Rockefeller McCormick. E. R.

Noted Feminist Views Woman's Place in Music

W. L. George, Distinguished English Writer, Defends Woman as Man's Intellectual Equal in Literature but Makes Suggestions Concerning Her Restricted Prowess in Music—No Unassailable Solution to the Enigma—Direct Emotional Expression a Salient and Significant Characteristic of the Feminine—Considering the Coloratura Soprano—Viewing Art as a Concept Realized in Form—Is Woman's Assertive Emotional Life Inimical to Concentration?

WOMAN in music, perhaps the most spontaneous of the arts, has won an honorable but a restricted sphere for herself. What are the impediments to her conquest in the tourney of composition, the field of sublime creation? Does she express herself with greater effectiveness directly in her daily life? Or do hidden reservoirs of emotion in the feminine sex at last atrophy for want of mastery of means for expression? Why does woman sing sublimely in instances, but strike the ultimate messages from string or reed but rarely? The answer to these questions has been carefully sought by W. L. George, noted English writer and feminist, now in the United States on a lecture tour.

Until the present, Mr. George confesses, an unassailable solution to the enigma of woman's place in music has not presented itself. The fact remains, he points out, that woman has proved the equal and superior of man in literature, a highly cerebral art, but has not broken paths in musical expression, with its sensory units that linger but a moment in the ear.

"My gropings for the answer to the question should be valued primarily as gropings," he warns the inquirer. "The problem is a genuine one, and as such is very fascinating. It is perhaps a more profitable one than that which I have been frequently invited to ponder by representatives of the press since my recent arrival: namely whether marriage or celibacy is the more blessed state!"

"Perhaps it would be profitable to try to discover what equipment is required for the work of the composer. If we agree that woman has not demonstrated her prowess here as she has done in certain other fields—and I believe we would be justified in doing so, despite isolated instances like Chaminade, Ethel Smyth, Liza Lehmann and others—we ought to try to put our finger on the reason. Is it something inherent in the nature of woman which leads her to seek her triumphs elsewhere than in composition, or indeed often in virtuosity of performance? Now I do not think the stock argument concerning lack of intellectuality is valid for a moment. I personally consider George Eliot a greater novelist, in certain respects than Thackeray. Music, moreover, is the most sensuous of the arts, at least as a medium.

"One might attach more importance to the theory that woman expresses herself emotionally in a much more direct way than man. Her emotional life, consequently, is not stored up for expression in an elaborate and perhaps artificial art-system. Just as her reasoning often expresses itself by means of the short-cut of intuition, her emotions are lavished spontaneously and uncalculatingly on a variety of things. Perhaps this is a matter of habit. Woman expresses beauty consciously in herself, rather than by laboriously scattering notations on a score.

"Perhaps woman seldom loses entirely the sense of self-consciousness, especially in her activities as artist. My wife, who was trained as a pianist in Germany, tells me that it was a saying of one of her masters there that the interpretative artist first knows a work through the sense of touch; then through the memory, and finally through the soul. Fingers, head, then 'heart'—that was his summary of the progress from the most obvious to the greatest art. Perhaps woman, in a kind of fear that her physical strength will not be adequate for virtuosity, or that her naturally great individualism will not reflect a great enough variety of moods, rarely ceases to think of hands or mind. By one theory, this would account for lack of supremacy. It is a matter of conjecture; that is all.

Art: a Conscious Process?

"We have, however, to ask ourselves," Mr. George continued, "whether art is a

complete forgetfulness, a submergence of personality in process. I do not believe that it is. I speak, of course, from the point of view of the worker in words. There can be no doubt that literary creation is a highly conscious process: one must constantly keep in mind the trend of the paragraph and the page, to link it with what has gone before. Flaubert, who confessed that he rewrote sentences an infinite number of times, is the ideal example of this type of art-worker. Then, too, I have in mind an anecdote related of either the Kembles or the Keans, when both father and son were acting in 'Othello.' At the height of an intensely climactic scene, the one is said to have whispered to the other *sotto voce*, 'We're doing the trick!' You see? Both were perfectly aware of the effect they were striving to achieve.

"Now, you may say that woman, for instance in the rôle of the coloratura soprano, has contributed some of the most thrilling and exquisite art the world has known. Might it be—I do not state anything dogmatically, you will remember—that woman sings as the bird does, by instinct? The feathered vocalist, you know, utters a beautiful little phrase which seems to us to express the sentiment, 'I am happy.' Adding a trill, he seems to elaborate this to 'I am very happy.' This hypothesis is doubtless not to be applied literally. Yet it is significant that woman is, on the whole, far more distinguished as vocalist than as performer on any instrument. This bears some relation to our conjecture about failure to lose complete consciousness of self: for singing is, in a sense, a personal adornment, a form of direct emotional expression.

Importance of Musical Form

"Now, it seems to me that the greatest masters of the past have been so because of their ability to put emotion into tangible form. Thus in composition the mastery has consisted not in being able to feel intensely, but in being able to convey that feeling in happy and ingenious form. The excellence of Bach to me is in the marvelous, almost mathematical, way in which he contrives to make his many-voiced compositions come out right, in the sense in which a problem does when properly attacked. The spontaneous expression, the emotion, is found in a theme, which is worked up into a composition; surely a conscious process.

"Turning also to the work of the interpretative artist, I think one finds a consciousness of just what he is doing at the bottom of his technical mastery. In interpretation an effect must be first conceived, then attained. I do not wish to be understood as maintaining that the vocalist does not exercise a control of the organ. In playing an instrument the function of the whole nervous system from brain to finger-tips is, however, a more purely acquired one. Whereas many generations of our ancestors have expressed themselves in song, they have not invariably done so with the piano-forte as a medium. A vision of a work as it should be played, a rôle ideally interpreted, always precedes artistry.

"Artistry may be summed up, if we accept this theory, as a big enough



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W. L. George, British Feminist and Novelist, Who, in the Accompanying Interview, Suggestively Discusses Woman's Place in Music

conception realized by the most appropriate means. The genius of the composer will consist in forming this conception as if by instinct, and then in 'creating' an art-work to match the vision. It is rather the same process as constructing anything, a bridge, for instance. This is a laborious process, a highly indirect one. It may be that woman, with her genius for direct expression recoils from this method.

Woman's Emotional "Elopesments"

"Woman's emotional life clamors for expression, let us say, in the way to which it is accustomed. This is an antagonistic method to the purely creative. Concentration on an end to be achieved would then be rendered difficult. Someone, I believe Huxley, said of Gladstone that 'his intellect eloped with his emotions.' It may be this process that hinders the feminine equipment, however excellent, from sustained labors in the field of musical composition? I suspect that if the new and notable woman composer in the large style were to arise tomorrow, she would conquer by means of art-works composed of successions of interesting units, rather than of involved and organic wholes. This would be quite in accord with the Romantic trend in music, but I can not affirm that it is anything more than conjecture on my part, based on a consideration of woman's emotional characteristics. She would, I believe, rather work in the Wagnerian or post-Wagnerian style—of which, by the way, I am not so instinctively fond as of the old Italian and French music and that of the early Beethoven."

With an especial plea for indulgence on the ground of his being only an amateur musician, Mr. George in concluding his analysis, acknowledges indebtedness to his wife, a musician, who is present during the discussion, for practical suggestions. As a thorough student of feminine psychology, the British novelist, however, sheds a light upon many subtle mental phenomena that too often escape attention. Suggestions of so pregnant a nature, particularly when

these are advanced by a noted defender of feminine liberty and advancement, deserve respectful consideration. And it is as suggestions purely—annotations on the margin of a knotty page of the Book of Human Nature—that the author-lecturer wishes his remarks to be considered. "You will make it very clear, will you not," runs the noted visitor's *vale*, "that if I have said anything treasonable to the other sex, my defense is: 'uttered in the heat of an impromptu discussion.'" R. M. KNERR.

Glazounoff Still at His Post in Petrograd

BERLIN, Jan. 5.—After many months of silence during which no news of Alexander Glazounoff reached the world outside Russia, a correspondent of the Russian newspaper *Rul*, published here, has received a letter from him asking whether the world has not forgotten "the composer, who has remained true to the rules of harmony and counterpoint." Glazounoff is still head of the Conservatory in Petrograd and much of his time is absorbed by its affairs. During the tempestuous times in Russia, Glazounoff, according to his letter, gave up orchestral composition and devoted himself to composing fugues for the piano in orders not to lose his technique. This work, he declared, carried him away and during the past three years, he has composed four long and complicated fugues, two preludes, a fantasia for two pianos, and a sixth string quartet. None of the compositions have been published on account of the lack of paper in Russia. Reports have also reached here of a concert tour of Finland and the Baltic states planned by Glazounoff and abandoned at the order of the Bolshevik government.

Pianists and Singers in Van of New York Recitalists

Return of Alexander Siloti and Recital by Josef Hofmann
Among Events of Interest to Keyboard Devotees—Singers
Include Frieda Hempel and Marguerite D'Alvarez—Début
of Rudolph Jung and First Program by Berthe Erza—
Leon Sametini Gives Introductory Recital—Ethel Leginska's "From a Life" Has Initial Hearing—Chamber Music
and Choral Events

WITH the return of Alexander Siloti to the concert platform in America, after an absence of more than two decades, and a recital by Josef Hofmann to titillate interest, pianists were well to the fore among program-givers in New York during the week ending Jan. 15. Harold Morris and Manfred Malkin were others among keyboard interpreters who appeared in the concert halls.

Votaries of vocal music were not without events of exceptional interest to occupy them. A Swiss tenor of operatic repute made his début, in the person of Rudolph Jung. Feodor Chaliapine sang his concert "farewell" at the Hippodrome, though he has another operatic appearance in view. Frieda Hempel rejoined an audience in Carnegie Hall and Marguerite D'Alvarez was warmly applauded at the Town Hall. Berthe Erza, who sang at one of the Stadium concerts last summer, made her New York recital début. Ellen Rumsey and Mary Davis were other vocalists heard.

Violinists included Leon Sametini in his first New York recital, and Josef Stopak, already well acquainted with New York audiences.

Chamber music was represented by concerts of the Beethoven Society and the New York Chamber Music Society. At the former Elena Gerhardt, Alexander Siloti, Pablo Casals, Paul Kochanski and Coenraad V. Bos were the members participating. At the latter Ethel Leginska's Fantasy, "From a Life," with the composer at the piano, had its first public performance. A program by the Friends of Music, with Estelle Liebling as soloist in Ravel's "Schéhérazade," a concert by the Banks' Glee Club and one by the New York Liederkreis were other events of interest.

Geraldine Rosetti, Jan. 7

Geraldine Rosetti, a young New York soprano, gave her first Aeolian Hall recital on Saturday evening, Jan. 7, when she was heard by a good-sized audience. In her opening group of classical airs,

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by Pergolesi and Scarlatti, the singer disclosed a fresh voice of beautiful lyric quality, with clear and easily sustained high tones and low ones of ample volume and carrying power. Dramatic color was shown in arias from "Gioconda" and "Cavalleria." A group of songs rarely heard, "Then You'll Remember Me" by Balfe, "Cradle Song" by De Koven and Sullivan's "Lost Chord," was welcomed by the audience. The final group was composed of songs by Mana-Zucca, Rudolf Ganz and Richard Hageman. Splendid accompaniments were played by Lina Coen.

Ellen Rumsey, Jan. 9

In her third New York recital, given Monday afternoon in the Town Hall, Ellen Rumsey, contralto, exhibited again

the musical voice and the talent for interpretation which attracted attention to her at the time of her début two seasons ago. Though she has not, as yet, brought her gifts to their best use, and something more in the way of breath control, poise and finish is still to be desired, there is charm and warmth in her tone and she has, in the brief time she has been before the public, acquired a considerable measure of skill in making her numbers felt. Certain constrained gestures on Monday, however, detracted from, rather than enhanced, the effectiveness of her songs. She was warmly applauded.

Praise must be accorded Miss Rumsey's smooth and sympathetic delivery of Haydn's "Spirit Song." Two Tchaikovsky numbers and Rachmaninoff's "To the Children"—though the last of these seems essentially a man's song—were vocally among the most appealing of the twenty songs of her program. O. T.

Manfred Malkin, Jan. 9

Manfred Malkin, pianist, whose work is not unknown to New York, was heard in recital by a large audience in Carnegie Hall on the evening of Jan. 9. Beginning with Liszt's transcription of Bach's organ fugue in A Minor, Mr. Malkin played the Beethoven Sonata, Op. 57, a group by Schumann, Mendelssohn and Debussy, closing with the Schumann "Carnaval." Mr. Malkin's playing has much to recommend it. It is virile and forthright but his tone is frequently unsympathetic to the point of hardness and there were somewhat over-strong contrasts in dynamics. The Beethoven

Striking Operatic Characterizations Enthrall Audiences at Metropolitan

All Are Familiar Save New "Aïda" of Florence Easton—
Chaliapine's Third "Boris" and the Second "Elsa" of
Marie Jeritza Are Features of Unusual Interest—Farrar
Sings a Benefit "Carmen"—Repetitions Rule Week

THE double bill of "La Navarraise" and "L'Oracolo," "Die Tote Stadt," "Carmen," "Boris Godounoff," "Ernani," "Lohengrin" and "Aïda" were the operas of the week, in the order named, at the Metropolitan. All were repetitions. Florence Easton's assumption of the rôle of the captive princess at the Saturday night representation of Verdi's Egyptian opera was the only new characterization of importance. The Amneris of Jeanne Gordon, while not altogether new, was another interesting impersonation in the "Aïda" performance.

Feodor Chaliapine's Boris again loomed as an almost unparalleled operatic study. Marie Jeritza's second-time Elsa in "Lohengrin" drew an eager throng. She also sang in "The Dead City," the first opera of the season to complete the subscription round. "Ernani" had its second performance with the same cast as when revived after its long sleep. Geraldine Farrar sang twice—in "Carmen" and "La Navarraise."

A Double Bill

Massenet's "La Navarraise" and Leoni's "L'Oracolo" comprised the double bill on Monday evening. Miss Farrar, much improved in voice and more subdued in acting, appeared in Massenet's war episode; Crimi, Rothier and the other familiar interpreters again pleased a large audience.

Lucrezia Bori, in better voice than ever, and armed with her customary winsomeness, appeared as Ah-Yoe. Miss Bori again evoked a storm of ovations. Chamlee as Win-San-Luy displayed his ringing and appealing voice. Scotti, of course, was in his famous rôle of Chim-Fang. Wolff conducted the French work with devotion and attention for color. Moranzoni wielded the bâton in the Italian work with a nice regard for nuance. C. F.

"The Dead City"

Marie Jeritza's dual impersonation of Marie and Marietta in "Die Tote Stadt"

continues to help Korngold's opera materially at the Metropolitan, where it has been the first opera this season to complete the subscription round. The house was again filled for the performance of this work on Jan. 11, and there were many recalls for the soprano at the end of each act, Orville Harrold, as Paul, sharing in the honors of these recalls. Artur Bodanzky conducted the performance with his customary vigilance and vigor. P. J. N.

A Benefit "Carmen"

The Neighborhood Music School was the beneficiary of Thursday afternoon's special "Carmen" at the Metropolitan. In the rôle of the devastating gypsy heroine, Geraldine Farrar was lovely to look upon and sang uncommonly well, if with a degree of repression scarcely in conformity with the traditions of the part. Lucrezia Bori was an altogether winsome Micaela. Masculine parts were in the tried-and-proved hands of Giovanni Martinelli, Giuseppe de Luca, Mario Laurenti, Giovanni Martino and George Meader. Albert Wolff conducted—his last appearance in the pit before his return to the Paris Opéra Comique. B. B.

The Second "Ernani"

The Metropolitan's newly revived "Ernani" came to its second performance on Friday night with the same principals as at the representation which brought the work back to the repertoire. Rosa Ponselle, Giovanni Martinelli, Giuseppe Danise and José Mardones shared in a succession of curtain calls. The book of the early Verdi work is much more hopelessly old-fashioned than the music, through which the genius of the composer speaks with characteristic virility, if with little regard for anything but the piling of tune on tune. Mr. Papi conducted a representation of the risorgimento score that lacked nothing in vigor, and Urban's settings again attracted the eye. N. P.

Sonata was well played and Schumann's Romance in F Sharp was also an excellent bit of tone-painting. The Schumann "Carnaval" was given with insight into the composer's intention and its various parts were cleverly differentiated. J. A. H.

Leginska and New York Chamber Music Society, Jan. 10

"From a Life," a manuscript Fantasy by Ethel Leginska, with the composer participating in its first performance, was the novelty of Tuesday night's concert of the New York Chamber Music Society in Aeolian Hall. The program also included Beethoven, Debussy and Saint-Saëns numbers, calling upon various combinations, as made available by the altogether admirable organization of which Carolyn Beebe is the founder and pianist.

Miss Beebe led Mme. Leginska in by the hand, while the audience applauded. Two violins, viola, cello, piccolo, two flutes, oboe, two clarinets and bassoon, in addition to the piano, at which the composer took her place, were required for the Fantasy. The work, which has been described as representing the conflict between youthful ideas and encroaching cynicism, was played as one movement, without pause. It began somewhat conventionally and euphoniously, but was soon in the grip of modernity unrestrained. Much of it was of such fragmentary utterance as to be bustled out of mind before it had left any very definite impression. It juggled tonalities and it courted the strident and the vinaigrous. Doubtless, it represented an earnest effort. But the message, if there was one to be derived from it, fell upon ungrasping ears. There was cordial applause.

Beethoven's early Quintet for piano and wind instruments (Opus. 16), better known in its later quartet form, was admirably played. So was the Debussy G Minor Quartet, once so advanced, now so agreeably Gallic in its euphony and finesse, in which Scipione Guide, Arthur Lichstein, Josef Kovarik and Cornelius van Vliet participated. The Saint-Saëns E Flat Sextet, Op. 65, for piano, trumpet, two violins, viola, cello and double bass, played in memory of the composer, completed the program. O. T.

Marguerite D'Alvarez, Jan. 11

Many persons of distinction were noted in the audience which assembled for the recital of Marguerite D'Alvarez at the Town Hall on Tuesday afternoon. Before the popular Peruvian contralto appeared for her first group, her manager, Daniel Mayer, explained to the assemblage that the singer had come from a sick room to keep her obligation to the public. Her legion admirers applauded and continued to applaud throughout the afternoon.

The contralto, who has been singing Dalila to Muratore's Samson with the Chicago Opera Association this season, apparently has found virtue in some one of the various systems for reducing. Her voice, however, sounded as full and as large as ever, and quite as responsive to her call for stress and color. Save for a tendency to flat on some upper tones, there was little or no trace of the throat affliction which led to the request for the indulgence. It may even have been a blessing in disguise, as Mme. D'Alvarez seemed to sing more carefully, with more attention to tonal quality, and with more reserve than at some of her other recitals. This was particularly true during the first part of the program, when her numbers were characterized by gratifying smoothness of tone and much artistic restraint.

Nicholau's "La Mare de Dieu" was exquisitely sung, as was Rameau's "Menuet Chanté," which was re-demanded. Another repeated number was Beaumont's "My Bairnie Lad." The last of the contralto's five groups was devoted to Spanish songs by Alvarez, de Falla and Pedrell, which she made highly theatrical and picturesque. The "Carmen" Seguidilla and Habanera were added.

In the opera airs and some of the



Dear MUSICAL AMERICA:

When a singer of international renown can go on to the stage full of life, and sing as Emma Calvé did the other day at Carnegie Hall on her return here, it is scarcely possible to realize that she is about sixty years old. True, there are those who will tell you that on her last visit when she sang in vaudeville, she did not seem her former self. They feared that the end of her artistic career was in sight. And here she is again if not with her voice quite as it used to be, still musical, impressive, with all the old charm.

How is it done?

The answer I think can be found in the knowledge that many of the old singers who have experienced a return not only of vitality but of vocal power have had an enforced rest. Furthermore, Emma Calvé was always a singer, never a screamer or a vocal declaimer. She not only used her voice wisely but more than that, she knew how to use it, so she, while advanced in years, sings finely and beautifully to-day, when many of her younger vocal sisters and brothers have sung themselves off the boards, due to improper use of the voice, straining it and perhaps through improvident use of their physical powers.

There was one feature of Mme. Calvé's concert which is significant and important. It has become the rule with prima donnas appearing in concert to clothe themselves gorgeously, sometimes fantastically, so as to arouse either the envy or the astonishment of the women in the audience. After a gracious bow in acknowledgment of the applause that greeted them they would face the audience, hold in their hands a tiny little memorandum book which may contain the words of the songs they are to sing or the account of their bills payable. To this book they hang with a tenacity which suggests the religious fervor with which some people embrace their prayer books. Then they do their stunt with a pose that is as rigid as a marble statue. Not so with Emma Calvé. She walked the stage like a queen, used a certain amount of appropriate gesticulation to illustrate what she had to sing, sometimes told the audience what she was going to sing as she did when she said she was going to sing Chansons—some of the folk-songs of her own country—and so established a personal and intimate relation between herself and the audience, which the singer with the old stereotyped methods never could do.

The records show that Calvé made her professional debut at the Monnaie in Brussels in the fall of 1882; that is to say, she has been before the public for forty years. Thus she rivals the great diva, Adelina Patti, who, however, in her last appearances had not, with all her care, preserved her voice and her charm as Emma Calvé has done. It is to Calvé that we owe not only a wonderful *Carmen* but other rôles, as those know, who, like myself, have seen her as *Ophelia*. If you have had the good fortune to discuss the character of *Carmen* with her, you will find that she criticizes most of those who have appeared in this rôle on the ground that they seem determined to present the character as a

Spanish girl, whereas she was a gypsy, which fact should determine the manner in which the rôle is played and in which it is sung.

* * *

Happened to see the great diva in a box at the Park Theater the other night at the performance of a Spanish music-drama, "El Gato Montes," produced under the efficient management of John Cort with the title of "The Wild Cat." The libretto and music are by Manuel Penella, who conducts a very good orchestra, efficiently.

The story is concerned with the rivalry between a bull fighter and an outlaw. The music is the best of its kind I have heard in a long time and does Mr. Penella all possible credit. It is full of life, melody. The orchestration is good and so it appeals to the public. The Spanish scenes are well given, especially the representation of a bull fight, which was managed with unusual skill. Though you were just outside the ring at the entrance to the arena, you were almost among the spectators.

This performance merits particular attention for the reason that it was sung in English and more than sixty per cent of it was intelligible. This is the largest percentage that I know of so far. A good deal of this was due to the excellent diction of Marion Greene, who played the title rôle, and sang superbly. It was also due to the good diction of the tenor, the bull fighter *Rafael*, played and sung by Sam Ash, who has a fine presence. He acted with spirit, sang well, though his delivery was somewhat nasal at times, especially in the higher notes. Vera Ross, who played the mother of the heroine, and who has a very beautiful and musical voice, by the bye, did some of the best singing, though she had not much of the singing to do.

The scenes were striking, the costumes brilliant, effective and characteristic. The large chorus of peasant girls and men, gypsy boys and girls, bull fighters, bandits, ring attendants, guards, et cetera, was unusually good and certainly very picturesque. Indeed, as a representation of Spanish life, as far as it went, it is above the Spanish "Zarzuelas" given some time ago at the Park or the Spanish opera, "Goyescas," produced at the Metropolitan by the Spanish composer Granados who, you may recall, perished during the war when on his return to Spain, the steamer on which he sailed was sunk by a submarine. He went to the bottom because he had insisted on carrying all the money which he got here in gold in a belt around his waist.

One of the hits of the performance was made by a little lady, who, in the first act danced and sang and in the second act appeared as a flower-girl, Conchita Piquer. In the latter rôle she sang a pretty Spanish song, appearing in a boy's costume. She took the house by storm, and was forced to give the only encore of the evening.

* * *

Another instance of artists, even when they have been on the stage for quite a time, being able to retain all the vivacity and sprightliness of youth, is shown by Jeritza, now the prime success, which she shares with Chaliapine, at the Metropolitan. Her official age is given out as thirty-one. The age of the singers is, of course, a very risqué affair to Monsieur Billy Guard, the very polite press agent at the Metropolitan. As a matter of fact, Mme. Jeritza is just close upon forty. She neither looks it nor does she appear anything like it. She may have that consolation. But she has been long enough on the stage to account for much of her really great artistic ability, which, with her is spontaneous. It is not the result of that intelligence which figures things out and which is one of the most valued assets of Geraldine Farrar.

It has been said that Jeritza's artistry is largely due to the splendid training she got in Vienna and that, what she does is more or less mechanical. A friend of mine, an old opera-goer, insists that she is what Thackeray depicted in his *Fotheringay* in "Pendennis," who did everything by rule and rote without the slightest idea of what it all meant. She smiled, she got angry, she walked here, gesticulated there as she was told to do but of the meaning of it all, she was sublimely unconscious.

That is not true of Jeritza, who is in many respects an untutored soul with all the experiences she has been through. She has the wonderful gift of being able to realize all the time what is the most effective as well as the proper thing to do. Then too, she has an extreme sense of grasping how to get her public.

In one of the interviews I read that she had had one year's experience on the comic opera stage. As a matter of fact, she has been, and I think to great advantage, five years on that stage, appearing in the operettas of Lehar, Oscar Straus, Suppé. She won some of her greatest successes in "Belle Helene" and "Boccaccio."

They say that her phenomenal success at the Metropolitan has caused her to place her demands very high when managers have come to her for concert purposes. She is reported to have said that if Farrar gets three thousand a night, she is entitled to four thousand, which, of course, has choked off the managers who can't see anything in it for them.

Whether she would succeed on the concert stage is to my thinking very doubtful, for while she has a striking and indeed charming personality, her singing at times is open to very serious criticism. This was notably the case when she sang *Elsa* in "Lohengrin" the other night. Indeed all the critics who have been enthusiastic in praise of her performances in "Die Tote Stadt," in "Tosca," "Cavalleria" and in "Die Walküre," admitted that. Furthermore, her characterization of *Elsa* was not Wagnerian. Wagner left very distinct instructions as to how that character should be acted and sung, but, as I believe Maurice Halperson said in the *Staats-Zeitung*, it is very doubtful whether Jeritza ever read any of Wagner's writing.

Henderson of the *Herald*, whom I regard as supreme in all matters of singing, admits that while dramatically her *Elsa* was admirable, her singing of the music was the weak element of her performance. He said too, that while she sang intelligently, she lacks the purity and steadiness of tone, the large command of the phrase and the subtlety of accent necessary to a successful delivery of the essentially legato rôle of *Elsa*.

They tell me that Mme. Ivogün, who has just come over from Vienna and Munich to sing with the Chicago Opera Association and whose name was originally Eva Von Günther, out of which her stage name has been constructed, will create even a greater surprise than Jeritza has done when she appears at the Manhattan. We shall see what we shall see.

There are also those who insist that Jeritza came up too quickly in popular favor and will suffer the inevitable debacle later on. With this opinion I cannot agree. I think the lady is liable to maintain her hold on the public for a considerable time.

You know, they said the same thing about Galli-Curci when she first appeared and made a sensation. She has been with us now for several seasons. She is singing just as well as ever and from all appearances, she is doing not only as well but even better than she did last season. Here are a few figures which may illustrate the point.

During last season and up to the present time this season, Mme. Galli-Curci gave five concerts at the New York Hippodrome, where the box office receipts totaled, not including the war tax, over \$50,000. At two of her concerts in Chicago, she took in nearly \$20,000, the entire house being sold out with extra seats on the stage. In Philadelphia, the house was sold out with people on the stage. In Buffalo, Toronto, the same thing. In Grand Rapids, in Columbus, Ohio, the story was repeated. Last November, Mme. Galli-Curci gave a concert in Detroit. The box office receipts were between \$8,000 and \$9,000, which is the capacity of the auditorium. In a little coal town in Pennsylvania, with a population of about 20,000, in spite of the fact that the capacity of the theater is limited, the receipts amounted to between \$6,000 and \$7,000. In most of these cities, Mme. Galli-Curci had already appeared several times. Thus it shows that appreciation of her is on the increase rather than on the decrease.

* * *

You know this is a very large country and when people take hold of anything, whether it is a book, or a new invention, bobbed hair or an artist, they put it over, and that is why I believe that la Jeritza's popularity is rather on the increase, though I think we shall find, as I said, that while she has a wonderful personality, while she undoubtedly makes a strong appeal to the public, presents artistic and forceful characterization of the rôles in which she appears, that as a singer, she has certain deficiencies which will be very manifest on the concert stage. Nevertheless, the people will crowd to hear her and so she is a very good venture for any enterprising manager, but scarcely at \$4,000 a night.

Mme. Jeritza stated in certain interviews that she had no particular use for the male sex. Well, we have heard that before and notably from dear Geraldine, but she also said that young people of talent had to go to Europe because neither good music schools were to be found here nor was there opportunity if they did get a musical education.

The lady reminds me a good deal of the Englishman who went through the country in a Pullman car. Then he went home and wrote a book about America.

As to there being no music schools of any account. Before me lies the program of the summer Master School of the Chicago Musical College, founded by Dr. Florenz Ziegfeld, of which Felix Borowski, well-known musician and critic in Chicago, is the president, and our old friend, Richard Hageman, formerly of the Metropolitan, is the vice-president.

On the teaching staff are such distinguished educators as Oscar Saenger, one of the greatest opera coaches we know of; Herbert Witherspoon, notable artist for years with the Metropolitan; his distinguished and talented wife, Florence Hinkle. Then there is that very able vocal teacher, Mme. Valeri, and who could be better than Richard Hageman? There is Percy Rector Stephens, John C. Wilcox and a host of other capable people in the vocal department.

In the piano department, there is Percy Grainger to begin with, Moissaye Boguslawski, Edward Collins. In the violin department there is Leopold Auer to begin with, Leon Sametini, who has just given a notable concert at the Town Hall in New York. The organ department has the most distinguished virtuoso on that instrument, to wit, our good friend Clarence Eddy. At the head of the dramatic art and expression department is Walton Pyre, who for years, played in some of the most notable dramatic companies. In the dancing department there is the talented Ivan Tarasoff of the Imperial Russian School of Ballet. In the normal course of piano, there is Julia Lois Caruthers of experience, while the public school music course is under the direction of Harold B. Maryott, also with great experience. These are but a few.

Let me add that Auer, Witherspoon, Saenger, Mme. Valeri, Florence Hinkle, Hageman, Grainger, Clarence Eddy and Ivan Tarasoff all offer scholarships comprising private as well as class lessons free.

Now, this is only one instance of hundreds that I could name of musical conservatories and schools in this country where the teachers are men and women of exceptional ability, experience and conscientiousness. True, some of them are foreigners and that it what so many of the critics forget when they use the term "American," namely, that it should include all those who are here to earn their bread as professionals whether natives or foreigners, citizens or not, and that it is an injustice as well as an indignity to maintain for one instant that we have no competent teachers, competent to give a musical education in whatever line, teachers who are fully equal and in many cases superior to any that can be found in Europe to-day.

* * *

As another instance of the progress this country is making, let me refer to the Cleveland Symphony under the direction of that very distinguished, enterprising and capable conductor, Nikolai Sokoloff, which will give a concert at Carnegie Hall next week. What Conductor Sokoloff has done with his orchestra is really wonderful. This brings me to say that the enterprise of the city of Cleveland in supporting a symphonic orchestra, the manner and the whole-hearted spirit in which it has been done should commend itself to other cities, especially to those where the maintenance of the symphony orchestra is still left to a few isolated millionaires. A great deal of the success of the Cleveland Symphony is due to that devoted lady, Adella Prentiss Hughes, well known throughout the United States for years as an enterprising, competent manager of musical affairs and artists in her city and territory, a woman who deserves to be named when the story of the rise and progress of music in this country is written, by somebody not only competent to do it but sufficiently just to dump his prejudices before he starts on the job.

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Another sidelight on the growing interest in the best music is shown by the almost instantaneous success of the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Plainfield, N. J., Symphony, which was started a year ago through the enterprise of Christiaan Kriens, the well-known Dutch composer and director, with the aid of a few local music lovers.

Plainfield, N. J., is a typical instance of the suburb of a great American city, in former years hide-bound in its conservatism, but lately broadened out and now giving evidence of a cultural progress which is astonishing.

The Plainfield orchestra is composed almost entirely of local amateurs. Your editor assisted at its birth when he made an address. At the concerts, just a few members of the New York Philharmonic assist but the great body of the orchestra is composed, as I said, of local musicians, nearly all amateurs, think of it!

It has just given a concert which consisted of Massenet's Overture Phédre, Beethoven's Fifth Symphony, De Beriot's Seventh Violin Concerto, Luigini's Ballet Egyptian and Elgar's March, "Pomp and Circumstance." A pretty ambitious program.

The orchestra showed considerable improvement over what it was last May. The violinist was Miss Eaton, a girl of seventeen, who is a member of the orchestra, and is now studying with Victor Kündö for concert work. She has a fine tone and good technique. They will give three more concerts this season, and at the last in May, Robert Thrane, cellist of the Philharmonic, will play. Thrane lives in Fanwood, N. J., and is much interested in the organization. One of the members of the orchestra is Fullerton Waldo of the Philadelphia Ledger, who plays the viola.

We are so accustomed when we speak of symphony orchestras to think of the big ones in New York, Philadelphia, Boston, Chicago, Cincinnati, St. Louis, San Francisco, Cleveland, that we do not realize that in many other places there are such organizations that have come up in the last few years doing fine work, giving excellent programs of the best music, and what is most important of all, enthusiastically supported and financed by their own local people without any aid from outside whatever. Here is something of which the "know-it-alls" are as profoundly ignorant as a night-prowling cat is of astronomy.

* * *

The critics didn't do a thing to poor Albert Coates, the English conductor, who is with us to temporarily replace Walter Damrosch, while Walter has gone on an adventurous trip to England to twist the British lion's musical tail.

This was anent Coates's conducting of the New York Symphony in the Overture to Wagner's "Meistersinger." Even Aldrich of the *Times*, who is always fair and not inclined to harsh words, said that it might be hoped that Coates's reading of the Wagner overture, with which his program began, did not give unqualifiedly the "keynote" of what he is about to do in the next ten weeks. Said Aldrich: "It was a reading of almost brutal violence in the matter of tone. Everything was forced to produce the greatest possible volume—string, woodwind, brass, and especially kettle drums. The brass was frequently so overblown that its tone degenerated into a hoarse roar. Mr. Coates's tempo seemed so measured that the first section and its counterpart at the end lost something in vitality of movement."

However, the critics were more kind later when Coates conducted the Brahms Third Symphony. Dean Krehbiel admitted that he brought out the full beauty and strength of the work.

However, Coates needn't worry. As long as the critics keep abusing and also praising him, he will be more in the eye of the musical public than if they sounded his praises with full-throated unanimity.

* * *

There are, however, other means by which the great musical stars can keep their personality before the public, as was recently shown when Geraldine Farrar startled the audience with her realism in "Zaza," having, before that, caused her good friends to gasp when she appeared in Turkish trousers at a musicale at the Biltmore.

As for Mary Garden in Chicago, she is getting columns, not so much by her art, great as that is, but because of the announcement that she may marry Harold McCormick, whose matrimonial troubles vie with his operatic ones.

As a further means of sustaining public interest in this talented and beautiful lady, we are treated to columns telling us that she is closely guarded by detectives because she has received a box containing a pistol and nine cartridges and a letter threatening her life. In the box was a Christmas card, in which the writer expressed his hope that he would soon have the pleasure of seeing her body floating down the Chicago River.

This reminds me that when she was at the Manhattan a year ago, she was also under the protection of detectives following the receipt of threatening letters which caused Harold McCormick to insist on riding to and from the Ritz Hotel with her, refusing to let the prima donna run risks that he, as financial backer of the company, would not take. Clever McCormick.

Why anybody would want to put Mary out of commission for good passes my comprehension. She is temperamental, that is true. But I haven't heard of her making an enemy, certainly not one who would want to see her body floating down the Chicago River.

Perhaps you will say this is all press agent work. I do not think so. If you knew the letters that are received by prominent personages, whether in politics, or on the stage, or even connected with the press, you would be astounded. I get a few of them myself. Some recently insisted that I should criticize Mary because she had scheduled herself for four performances a week, while others thought her management extravagant in paying out large salaries to artists who rarely were permitted to sing. They instanced Johnson, the tenor, who gets \$25,000 for the season, and only sang three times and only one rôle at that.

* * *

Incidentally, dear Louise Homer has also received some publicity through becoming a grandmother. Of course, she did not lose the opportunity to tell an excited and expectant world that it is "the prettiest baby you ever saw." How could it be otherwise with such a grandma?

* * *

Marguerite D'Alvarez, Peruvian contralto, gave a concert the other afternoon at the Town Hall. She has certain luscious tones in her voice which remind me a good deal of the great Scalchi, the noted contralto of the late Col. Henry Mapleson's company that gave us such opera as we had at the time at the old Academy of Music. Mme. D'Alvarez is very much on that style, though I think D'Alvarez's diction is much better than Scalchi's. Furthermore, Mme. D'Alvarez can sing in a number of languages, which dear Scalchi could not. Scalchi's vocabulary was confined to Italian, of which she had a complete knowledge, including all the profanity of the Neapolitans, which she did not fail to use whenever she had a disagreement either with her parrot, her constant companion, or with her husband, the aristocratic Count Loli, who used to follow her about the room offering her cooling drinks when she was in one of her tantrums.

D'Alvarez is an artist of intense power. She has one of those commanding presences which carry all before them. She can also color her tones, something that a good many artists cannot. She would be just as great on the dramatic as on the concert stage or in opera. She gave some of her numbers with tragic force. Indeed, after the concert, she gave as a final encore the "Habañera," from "Carmen," in such a manner as to cause that very distinguished and clever critic of the *Globe*, Pitts Sanborn, to write that it was "absolutely diabolical." It must have been terrific to have caused Pitts's gentle soul to use such naughty words.

* * *

Adolph Lewisohn is always doing nice things. You know, he gave us the City College Stadium, besides which he started a fund to establish chamber music at Hunter College, the city's highest institution for education for women, and now he has added to this a further gift in memory of his wife, who was a graduate of what was at one time known as the Normal College.

His beneficence was due, I believe, to the earnest plea of Dr. Henry T. Fleck, the head of the music department at Hunter, who has announced a number of recitals beginning in February, free to the public. Fleck has done great work at Hunter. He is also known as the only musician who was ever able to get an appropriation for music out of the municipal government, but that was years ago.

They do not seem to love us in Germany—not that they ever did. And yet the German-Americans in this country are as public spirited and as splendid specimens of American citizenship as you would want to find. What they have done to build up our country goes without saying.

Now it seems that in Munich recently a play was produced with an American background and American names, so the good people of Munich assembled and hooted and hissed and stamped and so brought the performance to a close.

What did the eminent authorities of Munich do? They held a consultation and decided that the play could go on if the scenes were placed in some other country than the United States. The producer complied with this, and so transferred the scenes from the United States to the Caucasus. The name of one character was changed from *Smith to Smirsky*, and that of *Gladys*, "Chicago Dollar Princess," to *Masha*, "Petrograd Millionaire's Daughter." Then the play was a tremendous success.

Perhaps that makes you smile, but haven't we done the same thing ourselves? Haven't we refused to accept our own talent when it had an American name? Haven't we forced Susan Jones to turn herself into Olga Schnickelfritzki before we would patronize her sufficiently to pay for the rent of the hall in which she sang?

* * *

Music on the phonograph is looked upon in many different ways. Some re-

gard it as a wonderful solace. Others are happy when it helps them to shimmy. Others again are provoked to thoughts of bloody murder when they hear it going.

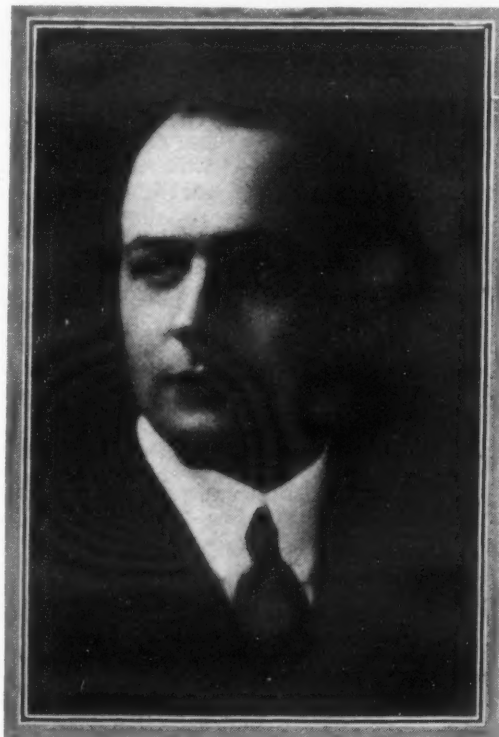
As instances of the divers manner in which this wonderful mechanism is looked upon, let me tell you that phonographs are now barred in the leases that are given in apartment houses in Washington, D. C. The phonographs are classed with dogs, cats and parrots. At the same time, it may be stated that in the leases in which this clause occurs, there also appears an increase in rent.

While this is going on in Washington, in Ossining, New York, formerly known as Sing Sing, a phonograph concert was given on New Year's in the death house where those are confined who are about to die. The condemned men were also given a special dinner.

You see we still follow the habits of our ancestors, which are continued in all their original charm and beauty in the islands of the South Seas, where, before they eat an enemy or a missionary, they feed him up and accompany the meals with music on the tom-tom. However, we have improved so much on our ancestors that while we feed the condemned and give them a concert before we send them into the unknown, we do not eat them, says your

Mephisto

Baritone Prize-Winner Began Musical Career as Student of Piano



Paul Parks, Who Won the Musical Début Association Contest for a Place on the Recent Bispham Memorial Concert Program

Paul Parks, the young American baritone who won the contest of the Musical Début Association for a place on the program of the Bispham Memorial concert held recently in Carnegie Hall, attributes much of his rapid progress in vocal study to a sound general knowledge of music and several years of study as a pianist. The possibility of a career as an instrumentalist was ended in the Argonne Forest by a machine-gun bullet which pierced his left arm and partially paralyzed the hand. The young singer spent fifteen months in army hospitals in France and the United States and on being discharged from the army took up vocal studies.

"If what little experience I have had is worth anything to anyone," said Mr. Parks, "I would say that a general musical knowledge is the greatest possible aid. That and the fine training of Percy Rector Stephens, the only voice teacher I have had, I hold responsible for the progress I have made."

It was by chance that the young baritone entered the Début Association's contest. Only a short time before the day of the contest he received information of the possible opportunity to sing on the Bispham program. "I entered

without any thought of succeeding," he said, "I thought it would be well worth the dollar entrance fee to have a chance at singing in Carnegie Hall. I never expected to be chosen."

Mr. Parks was born in Nelsonville, Ohio, and is a graduate of the Ohio Wesleyan University holding a Bachelor of Arts degree and a diploma from the Conservatory of Music. During his college career he sang with the University glee club and on graduation came to New York in 1914 to study the piano. His studies, however, were cut short by the war and service abroad. The young baritone aspires to a career on the concert stage.

L. B.

Dr. Conterno Resigns from Harvey Hubbell Band, Bridgeport

BRIDGEPORT, CONN., Jan. 16.—Dr. Giovanni E. Conterno has resigned his position as conductor of the Harvey Hubbell Band. The Harvey Hubbell Company is negotiating for another conductor, and when he is appointed, the band, it is expected, will begin vigorous work on its program for this year. Dr. Conterno is conductor of the Bridgeport Philharmonic Orchestra, which was formed when he gave up the leadership of the Bridgeport Symphony early in the fall. It was to lead the Harvey Hubbell Band that he came to Bridgeport two years ago.

M. R. C.

Frances Alda and Assisting Artists at University of Vermont

BURLINGTON, VT., Jan. 13.—At a concert at the University of Vermont, Frances Alda, soprano of the Metropolitan, made her first local appearance, assisted by Gutia Casini, cellist, and Theodore Flint, pianist, recently. There was an audience estimated at more than 1400 persons, who demanded a number of encores from the singer, and also applauded the solo work by Mr. Casini and Mr. Flint. The concert was under the Dow local management.

A. W. D.

Sinding Guest of Honor at New York Luncheon

On Friday, Dec. 30, Per Nielsen, director of music at Westminster College, New Wilmington, Pa., gave a luncheon in New York at the Waldorf-Astoria in honor of Christian Sinding, the Norwegian composer, and Mrs. Sinding. To this luncheon Mr. Nielsen invited a group of musical friends interested in Mr. Sinding's music, who gathered at one o'clock and spent a delightful hour meeting the famous Norwegian composer. The guests included Marie Sundelius, Greta Torpadie, Liv Nansen, Roberto Moranzoni, Rafaelo Diaz, Mario Laurenti, the last three of the Metropolitan Opera Company; Oliver Denton and A. Walter Kramer.

Guy Maier and Lee Pattison, who are appearing in recitals for two pianos, are to make records for the Victor Phonograph Company.

D'INDY WELCOMED IN WASHINGTON

Conducts Stokowski's Men in
His "Sur les Rivages"—
Artists in Recitals

WASHINGTON, D. C., Jan. 16.—As guest conductor Vincent d'Indy led the Philadelphia Orchestra on Jan. 10 in a program of music of the seventeenth and twentieth centuries. Le Flem's tone poem, "Pour les Morts," was played with much feeling, while the conductor's own work, "Sur les Rivages," modern and impressionistic, was received with enthusiasm. Bruce Simonds, pianist, was soloist in a scholarly reading of Bach's Concerto in D.

Ferenc von Vecsey appeared on Jan. 12 in a program which revealed his technique, tonal beauty and maturity of interpretation in the highest degree. A group of his own compositions was warmly applauded, and several Paganini numbers were also a feature of the recital. Walter Meyer-Radon was accompanist.

The poise and color of the voice of Marguerite D'Alvarez, contralto, were given ample scope in recital on Jan. 13, under the management of T. Arthur Smith, Inc. She captivated her audience by her dramatic skill. Her program included excerpts from the operas of "Samson et Dalila" and "Carmen," and numbers by Rameau, Respighi, Chausson, Del Reigo, Bantock, Martin and others. Lyell Barber, who accompanied the singer, was also given opportunity to display his solo powers in several numbers.

For the benefit of Gaucher College, Elizabeth Gutman, soprano, and Percy Such, 'cellist, appeared in joint recital on Jan. 10. The program brought out the beautiful quality of Miss Gutman's voice and the rich tone of Mr. Such's cello.

W. H.

SILOTI PLAYS WITH ST. LOUIS SYMPHONY

Visiting and Local Artists
Appear in Recital and
with Orchestra

St. Louis, Mo., Jan. 14.—It remained for Alexander Siloti, the Russian pianist who appeared as soloist at the last pair of Symphony concerts, to arouse the greatest interest that has been shown in any artist this season. His personality, coupled with his art, made his visit an outstanding event. His first number was the Schubert-Liszt "Wanderer Fantasy," which was most conscientiously performed. Later he played the piano part in the Bach "Brandenburg" Concerto, No. 5, in D for Piano, Flute and Orchestra. John Kiburtz was the flautist. Mr. Siloti was enthusiastically acclaimed at both concerts. Mr. Ganz' reading of the Schubert Unfinished Symphony showed musicianly taste and Louis Gruenberg's prize-winning composition, "The Hill of Dreams," was much enjoyed. Liszt's "Les Préludes" closed a wonderfully fine program.

Elizabeth Cueny presented Leo Orn-

stein, pianist, and Hans Kindler, 'cellist, in a program of rare beauty on Jan. 6. This was Mr. Kindler's first appearance here. A Boellman Sonata for Piano and 'Cello and Ornstein's Sonata, Opus 52, were presented by the artists together. Mr. Ornstein's individual part of the program included a Haydn Theme and Variations, a Schubert Impromptu, a Romance by Schumann and a Scherzo by Chopin. So insistent was the audience for more that he added two Chopin Waltzes and his own "Impressions of Chinatown." Mr. Kindler exhibited a beautiful tone and his bowing was at all times excellent. His solo group contained numbers by Bach, Handel, Mozart, Chopin and Delibes. He also added several extras. The concert was included in the People's Course.

Anna Pavlowa appeared here at the Odeon recently before packed houses. The familiar "Fairy Doll," "Coppelia,"

"Amarilla," and a new ballet, "The Polish Wedding," pleased immensely. Theodore Stier had his orchestra well in hand, and the company appeared to be about the best that the famous dancer has had in years.

The last "Pop" Concert, the ninth, was a real feast, Mr. Ganz providing a program of great beauty. Halvorsen's March, "Triumphal Entrance of the Boyars," was followed by the third Movement of the Brahms Symphony, No. 3, Tchaikovsky's "Nutcracker" Suite and a repetition of Kroeger's Festival Overture with several extras comprised the program. Concertmaster Gusikoff gave the Meditation from "Thais" and Mollie Margolies, pianist, from Kansas City, and one of Rudolph Ganz' pupils, played the Liszt Concerto, No. 1, in a finished and musicianly manner. As usual, many persons failed to gain admittance to the concert. H. W. C.

Philharmonic Pays Homage to Brahms and Plays First-Time American Work

Two Programs Do Honor to Giant Who Died Twenty-Five
Years Ago—His First and Fourth Symphonies Presented
—Stransky Brings Forward Whithorne's "In the Court
of Pomegranates"—Hadley Again Leads His "Ocean"
Tone-Poem—Huberman Soloist at Sunday Concert

BUT three orchestral concerts were recorded during the week in New York, and all by the Philharmonic. Josef Stransky announced his mid-week programs as in commemoration of Brahms, and played that master's First and Fourth Symphonies, the former Thursday night, the latter Friday afternoon. Otherwise the programs were identical and included an American novelty, Emerson Whithorne's "In the Court of Pomegranates." On Sunday, Henry Hadley conducted his "Ocean" Tone Poem, and Bronislaw Huberman was soloist, playing the Tchaikovsky Violin Concerto.

In Honor of Brahms

The New York Philharmonic, Josef Stransky, conductor, Carnegie Hall, Jan. 12, evening. The program:

Symphony, No. 1 in C Minor, Op. 68.. Brahms
"Death and Transfiguration," Op. 24.. Strauss
"In the Court of Pomegranates," Op. 26b.. Whithorne

(First performance)
Overture to "Tannhäuser".....Wagner

Mr. Stransky commemorated last week the twenty-fifth anniversary of the death of Brahms—he died April 3, 1897—by playing the master's first symphony at the Thursday evening concert. It was a performance of fine proportions, one in which the grandeur of the work was proclaimed without theatrical ostentation, such as is often brought to it these days by conductors who inject a Tchaikovsky note into their Brahms in their absurd belief that it makes it more "effective." Only one fault could one find and that was the tempo in which Mr. Stransky did the *Poco sostenuto* with which the first movement closes. Does not the tempo of the opening *Un poco sostenuto* return here to give the movement its balance? There was ardent applause after every movement of the Symphony but the first. That movement remains difficult for an audience to receive, even in 1922. But the time will come when it, too, will be an open book. We recall the time when this Brahms Symphony got little or no applause in New York!

The novelty of the evening, Mr. Whithorne's symphonic fantasy, "In the Court of Pomegranates," proved Mr. Stransky's excellent judgment in choosing new works. It is an admirable orchestral piece, not too long, and is replete with engaging musical thought. The form is free, as its title, "fantasy," indicates, and one may conjure up his own stage picture for it. There is in this music imagination, richness of texture and a keen twentieth century feeling. Its instrumentation is brilliant and successful; that is, the orchestral effects which Mr.

Whithorne has planned "come off." And nothing is more charming than the delightful ending of the piece with its little celesta run against the violin chord. There was plenty of applause and Mr. Whithorne had to come out twice to bow, expressing his thanks to Mr. Stransky with a hearty handshake.

The Strauss and Wagner pieces were played with that virtuosity for which the Philharmonic has now become famous. A. W. K.

In the second of his Brahms commemorative concerts, on Friday afternoon, Mr. Stransky substituted the Fourth Symphony for the First, but otherwise repeated the program of Thursday night. The Symphony was warmly and exuberantly played, gratifying in its smoothness, clarity, sonority and its freedom from extravagance. O. T.

Huberman with Philharmonic

The concert of the Philharmonic Orchestra on the afternoon of Jan. 15, with both Josef Stransky and Henry Hadley at the conductor's desk and Bronislaw Huberman as soloist, was one of decided interest. The program included Beethoven's Eighth Symphony, Mr. Hadley's tone-poem, "The Ocean," conducted by the composer, Tchaikovsky's Violin Concerto in D Minor, and Smet na's Symphonic Poem, "Vltava." Mr. Stransky's playing of the cheerful Eighth Symphony was agreeable and well-considered throughout. Mr. Hadley's work, based on Louis Anspacher's "Ocean Ode," was given for the first time at a Philharmonic concert last November. The work is one of interest, though the characteristic programmatic effects are obtained in a somewhat stereotyped manner. Mr. Huberman played the Concerto with brilliance and sureness of technique which elicited well-deserved salvos of applause. J. A. H.

Hess to Appear Four Times in Chicago

CHICAGO, Jan. 14.—Hans Hess, 'cellist, will make four appearances in Chicago before the end of February, his concerts being scheduled for Jan. 19 and 31 and Feb. 5 and 28. He will be heard in Davenport, Iowa, on Jan. 22, Feb. 26, and March 19; and in Waterloo, Iowa, March 20; Rock Island, Ill., March 21, and Lake Forest, Ill., April 15.

Carolina Lazzari, contralto, is leaving for an extended tour of the South, where she will give recitals in Jacksonville and Deland, Fla., and other points en route.

ST. PAUL SPREADING MUSIC BY WIRELESS

Civic Organ Heard Miles Off
—Casella and Lashanska
Appear in Concerts

ST. PAUL, MINN., Jan. 14.—Through the co-operation of the civic authorities and the local Boy Scouts, the music of St. Paul's municipal organ has been transmitted over a large area by the use of wireless, and the Scouts are now endeavoring to raise an additional fund of \$2,500 to perfect the transmitting apparatus which has been installed in the Municipal Auditorium. At present the free organ recitals given on Sunday afternoons and daily at noon hour by Chandler Goldthwaite, municipal organist, may be heard at a distance of 500 miles wherever there is a receiving outfit. The station is in charge of the Scouts, whose wireless troop is receiving expert instruction.

Alfredo Casella appeared as soloist with the Minneapolis Symphony on Dec. 29 and was warmly applauded. Under Conductor Oberhoffer's baton an inspiring performance was given of Mozart's D Minor Concerto, and Beethoven's Seventh Symphony was also played with telling effect.

Hulda Lashanska was soloist with the Symphony on Jan. 5, when her singing was received with marked favor. A superb performance was given of Tchaikovsky's "Pathetic" Symphony.

The Schubert Club's first recital of the New Year was given in the People's Church on Jan. 11 by Karl Scheurer, violinist, and Mildred Langtry, contralto. Katherine Hoffman was accompanist for both artists. The applause was spontaneous and persistent. F. L. C. B.

MILWAUKEE HAILS McCORMACK AGAIN

Tenor Sings Before Great Audience After Two Years—
Schmitz in Recital

MILWAUKEE, Jan. 16.—John McCormack appeared here for the first time in two years, and was heard by an audience estimated at 5000 persons. His appearance was sponsored by Marion Andrews. His singing was greeted by its usual measure of applause and the familiar encores considerably augmented each group. His finest vocal skill was demonstrated in two old Italian arias of Peri and Caldara, and the dramatic quality of his work had opportunity in a group devoted to Rachmaninoff, Tcherapin and Rimsky-Korsakoff. Songs of Ireland were done with much sentiment and MacFayden's new song, "Valley of Rest" proved especially effective.

Donald McBeath, violinist, assisted on the program with numbers of Kreisler and Wieniawski, while Edwin Schneider gave flawless accompaniments, furnishing also one of the tenor's numbers, "When the Dew Is Falling."

E. Robert Schmitz, in recital, closed the highly successful series of Morning Musicales, presented by Marion Andrews. A definite impression of pianistic strength was left upon the audience by this French artist who presented with equal excellence numbers of Chopin, Debussy, Bach-Liszt, Griffes, Borodine, Couperin and others.

Margaret Rice presented the Chicago Symphony here recently, in a program of which the chief number was Mozart's Symphony in G. Other numbers included works from Ravel, Strauss and Wagner. C. O. S.

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FRANCIS MOORE, at the Piano
Mason & Hamlin Piano



MUSICAL AMERICA'S WEEKLY

Paris Audience Surprised by New Schönberg Work

PARIS, Jan. 7.—The first performance of Arnold Schönberg's work for orchestra and voice, "Pierrot Lunaire," in Paris, by a group of modernist disciples, met with unexpected cordiality. The work, given at a special concert arranged by Jean Wiener, the pianist, and directed by Darius Milhaud, proved a surprise to an audience awaiting, with an air of amusement, an orchestra composition similar to the composer's "Five Orchestral Pieces." The amusement before the end of the piece changed to respect and applause. It is not to be supposed, however, that the work will meet with the same hospitable reception in other music centers. Paris at the moment is in a state of mind friendly to the efforts of the modernists.

"Pierrot Lunaire" is similar to the earlier and more popular compositions of Schönberg. The vocal part, at once supple and requiring superlative technique, is not pure chanting, declamation or singing, but something of each. Its difficulties, really tremendous, were overcome in superbly artistic fashion by Marya Freund. The work created a confused impression in musical circles, where arguments arose concerning the genius of the composer and the lasting value of "Pierrot Lunaire" as a milestone of musical progress.

"Beggar's Opera" Successful

"The Beggar's Opera," after a long run in London, opened at the Théâtre Caumartin, recently, with an all English company, and encountered at once a genuine success. Chief honors in the performance went to Pamela Baselow for her excellent singing and acting, and to Vladimir Golschmann, who is conducting the performances. Dorothy Gill, Ethel Maude and Andrew Shanks also gave fine performances. Others in the excellent cast are Eugene Leahy, Stanley Vilven, Sydney Groom and Cecil Woodings.

At the Opéra, Massenet's "Hérodiade" has proved one of the greatest successes of the season. Under the bâton of Philippe Gaubert, the work is being given with a fine cast, including Fanny Heldy, Lyse Charny, Jane Laval, Journet, Franz, Rouard, Carbelly, Mahieux and Soria. It has been provided with a handsome new setting and costumes designed in accordance with the available archaeological data.

At the Opéra Comique Raymonde Visconti has achieved a really notable success in the title rôle of "Louise." Her interpretation is one of the finest ever witnessed by Parisian audiences. Mozart's "Don Juan" was recently given an excellent revival at the same house. The Opéra Comique board of directors recently gave a unanimous vote of thanks to Albert Carré, director, and to Emile and Vincent Isola, the brothers who are

responsible for the settings. At the Gaité-Lyrique, Offenbach's "Les Brigands" is drawing crowded houses.

Recitalists Active

Luba Nimidoff, soprano, and T. Orda, tenor, both former members of the Moscow Opera, sang Russian songs and airs from "Prince Igor" at a concert given with the Padeloup Orchestra under Rhené-Baton at the Salle Gaveau for the benefit of Russian famine sufferers. Both artists displayed fine qualities of voice and temperament and an understanding of Russian music which other nationalities frequently lack. The orchestra gave fine readings of "L'Oiseau de Feu" and Glazounoff's "Fantasie Orientale."

The third season of the Société des Concerts Olenine d'Alheim was opened by a fine program devoted to Schumann, in which Yves Nat, a fine pianist, Rob-

ert Krettly, violinist, and Mme. d'Alheim, in a group of songs, participated. The society has a reputation for providing the finest of music to the élite of Parisian music lovers and its first concert of the year was no exception. Dorothy Swainson furnished splendid accompaniments for the violin and vocal numbers.

Geneviève Lacroix, pianist, and Jenny Dufau, soprano, were soloists at the concert of the Paris Orchestra under the bâton of Francis Casadesus. Alexandre-Georges' "Chanson de Miarka," with an orchestration of extraordinary beauty, was the high spot of the evening as sung by Mme. Dufau. The pianist gave a brilliant interpretation of Mendelssohn's Rondo Brilliant, Op. 20, for piano and orchestra. She is one of the finest artists heard here in many seasons.

The funeral of Camille Saint-Saëns at the Madeleine was marked by a musical program in which most of musical

Paris participated. The orchestras of the Conservatory and the Opéra, conducted by Philippe Gaubert, and comprising some 250 players, took part in the ceremonies, and Daillier, organist of the Madeleine, and Eugène Gigout, organist of Trinity church, played numbers from Gounod, Rousseau and Fauré. The last composition of Saint-Saëns, a Prayer written for the cello, and given by him to his friend, André Hekking, was played in exquisite fashion by Hekking. After the Madeleine service, the last obsequies were performed in Montparnasse Cemetery, after addresses by Alfred Bruneau, Eugène Gigout, Edmond Haraucourt, Joubert, Widor and the Minister of Public Instruction, Léon Bérard.

Serge Kussevitzky, at the close of his series of special orchestral concerts at the Opéra, has gone to Barcelona to conduct performances there of "Boris Godounoff" and "Snegourotchka." He will return to Paris in the spring.

Under the name of "Euterpe," a group of young musicians and composers has organized in order to give hearings of the unpublished works of rising musical students. The orchestra will be conducted by Milo Marti.

In commemoration of its thirtieth anniversary as a concert hall, the management of the Salle Gaveau arranged a fine program on which appeared the names of Mme. Ritter-Ciampi, Camille Bos and Paul Raymond of the Opéra, Magdeleine Depas of the Opéra-Comique, Albert Lambert and Gabriel Pierné, who played the organ for the occasion.

D'Albert Disappoints As Recitalist in Amsterdam

AMSTERDAM, Jan. 6.—The visit of Eugène d'Albert, as piano recitalist and soloist with the Concertgebouw Orchestra, was accounted disappointing in musical circles here. His performance of Beethoven's Fourth and Fifth Concertos fell below the standard expected of him though his performance of the Saint-Saëns-Liszt "Danse Macabre" was effective.

Alexander Schuller, violinist, recently performed two works hitherto unknown here—Rimsky-Korsakoff's Fantasia of Russian Folk-tunes, a colorful and temperamental composition, and the Ballade in F Minor of Kryjanowsky, a Russian professor of medicine at Petrograd University and an amateur in musical composition. The latter work was scholarly and interesting.

Jacques Urlus, for years a Wagnerian tenor at the New York Metropolitan, has been giving a series of Wagnerian recitals. At the latest he was assisted by the Amsterdam Quartet which played Schreker's Chamber Symphony, a work which displays the composer as a modernist who does not slip into the musical jargon supposed to be indicative of that school. Ernest Bloch's "Schelomo," recently praised in Paris, was also played, and made a deep impression.

Under the splendid direction of Willem Mengelberg, the Concertgebouw orchestra has been giving some excellent programs of modern music. Recently for the first time Ewald Straesser's Third Symphony and H. H. Weltzer's "Wie es euch gefällt" Overture were given hearings. Both works had favorable receptions. Marguerite Long, pianist, played with superb technique, fine rhythm and intelligent interpretation the Fantasy for Piano and Orchestra of Debussy and a Ballade by Gabriele Fauré at a recent Mengelberg concert. The Netherlands Association of the History of Music will publish shortly the entire works of the archaic Dutch composer, Josquin des Prés under the direction of Dr. G. Smijers. The French opera company at the Carré Theater continues its successful season of opera.

ROUEN, Jan. 6.—Suzanne Lebrun had a genuine success here recently in the title rôle of "Louise," which she sang with a voice of delicate and beautifully fresh timbre and a true artistic comprehension of the character. Henri Albers sang the rôle of the father.

Organ Given by New York Residents Dedicated in Rome School of Music



A Photograph of the Organ Given to the Pontifical Superior School of Sacred Music in Rome by Mrs. Justine B. Ward and Mrs. Helen C. Robbins. It Was Dedicated Recently at a Recital by M. E. Bossi, Director of the Academy of St. Cecilia

ROME, Jan. 5.—The new organ given to the Pontifical Superior School of Sacred Music by Mrs. Justine B. Ward and Mrs. Helen C. Robbins of New York, was dedicated at a recital by M. E. Bossi, Director of the Academy of St. Cecilia. The instrument was constructed by G. Tamburini of Crema.

The school, which was founded in 1910 by Pope Pius X, was later given a home in the handsome Apollinare Palace by Pope Benedict XV, who has continued his predecessor's custom of giving it financial support. Among the numerous music schools here, none is finer or doing broader work than this one. The three

principal courses offered are on Gregorian chants, sacred composition and organ playing, with accompanying instruction in scientific theory, liturgy and kindred studies. Free courses are given in composition, instrumentation and piano. Two public lessons are given each week, to which are admitted students of the various institutes and colleges of Rome, who are banded together in a special choral section which gives public performances on solemn occasions. Father A. de Santis, S. J., is president of the school, which includes in its faculty E. Boezi, Monsignor A. Rella and Monsignor L. Refice. Pietro A. Yon gave a private organ recital before the members of the faculty recently.

Plan "Sleeping Princess" in Motion Pictures

LONDON, Jan. 7.—Negotiations have been begun for the production of the Diaghileff ballet, "The Sleeping Princess," in motion pictures with the score of Tchaikovsky carefully synchronized with the ballet action. The project came about through Eugene Goossens, who has been conducting the orchestras both at the Alhambra for "The Sleeping Princess" and at Covent Garden for the motion picture version of "The Three Musketeers." Mr. Goossens took Diaghileff to Covent Garden and the Russian Ballet director became intensely interested and arranged for a visit of his ballet company to witness the possibilities of combining orchestra and motion pictures as a new ballet medium. It is probably that the film will be produced in color, thus making possible a reproduction of the gorgeous settings of Leon Bakst.

SURVEY OF MUSIC IN EUROPE



Flood of Free Seats Follows Upon Surfeit of Music in Berlin Halls

BERLIN, Jan. 6.—The great number of recitals and concerts being given each week by artists and orchestras has created such a situation that only the most popular artists are able to give public performances with profit. Concert after concert is given with most of the house "papered" with complimentary tickets. The custom of free seats has never been so marked before, and, as a result, the quality of audiences is rather lower than in previous years. It is not an uncommon sight to see in a concert hall many persons who have come out of curiosity and have little knowledge of music. Occasionally persons have been seen reading books during the performance of classic works of a high order.

Among the many orchestral and recitalists' programs, performances of great merit are unusual. The exception among recent events was the piano-playing of Ferruccio Busoni in a pair of Mozart programs with the Philharmonic Orchestra conducted by Otto Marienhagens. Busoni's work as a pianist this season has raised him to a place among the great interpreters of piano music as high as he holds as a composer. His understanding of Mozart is complete and his playing of the concertos is a revelation in spirit, taste and sensibility.

Bruckner Works Popular

The great number of orchestral concerts continues unabated. Among the many recent performances of Bruckner works was one by the Philharmonic under the baton of Felix M. Gatz, a young conductor, who gave an adequate reading of the composer's Seventh Symphony. The program opened with Brahms' "Rhapsodie aus Goethe's Harzreise im Winter," with the chorus sung by the men's choir of the Lehrergesangsverein. Manja Barkan sang well the baritone solo. Fela Roonfelt, pianist, gave a good performance of a Chopin concerto the same evening.

The Ninth Symphony and the Te Deum of Bruckner were played recently by the Blüthner orchestra under the conductorship of Hermann Munsch, who gave the works rather indifferent readings. The Philharmonic under Furtwängler's baton presented a program of standard classics at the Staatsoper recently, in which the playing of Edwin Fischer, pianist, in a Beethoven concerto was the outstanding performance.

Richard Singer, pianist, gave a fine program of works by MacDowell, Scott, Busoni, Maykapar and other composers, in which he displayed fine technique, clear understanding of the works and a feeling of romance. He is himself a composer with a highly creditable list of achievements.

One of the recent recitals of note was that of the tenor, Alfred Lange, who sang a group of songs and operatic arias ranging from Schubert to Richard Strauss. In Beethoven Hall Mayo Wad-

ler, violinist, was heard in a program which won for the artist credit for facility of playing and richness of tone. Corry Nera displayed a fine lyric soprano voice in her third song recital of the season. Mark Lothar, the young pianist who accompanied her, distinguished himself.

In his latest recital Max Rosen played with an amazing display of virtuosity a group of violin works of which Vitali's Chaconne was the best. Rosen's recitals have been among the most artistically successful of the season. Fritz Hans Rehbold, a youthful pianist who has displayed remarkable talent, was heard to advantage in his second recital of the season in a program which included sonatas by Scarlatti, done in interesting and artistic fashion, and a Beethoven sonata.

Unfamiliar piano compositions by two contemporary composers, Walter Niemann and Karl L. Mikulicz, were part of an interesting program given by Frieda von Mikulicz, an excellent pianist, in a recent recital. The work of Niemann, Suite Op. 71, is colorfully built on modern lines. The compositions of Mikulicz were disappointing and of small value musically.

The playing of Evel Stegmanns, 'celist, in a recent performance, confirmed the impression made at earlier recitals that he is one of the masters of the 'cello in Germany. His tone is rich, sonorous and under complete control and subject to an intelligent artistry. In a program ranging from Chopin and Beethoven through Liszt to Glazounoff, Fritz Peiser, pianist, gave a performance marked by intelligence and temperament. He is comparatively young and certainly a gifted artist.

Julius Dahlke, pianist; Dolores Maass, violinist; Max Schulz-Fürstenberg, 'celist, and Hermann Weissenborn, baritone, with the Madrigal Chorus under the conductorship of Carl Thiel, united in a program of compositions by Friederich E. Koch, written between 1881 and 1919. The program was arranged by admirers of Koch and was of a high order throughout.

Two New Operas for Naples Season

NAPLES, Jan. 6.—A new opera, "Glaucò," by Alberto Fanchetti, whose "Germania" is well known, and a new work by Stefano Donaudy, a young Italian composer, are scheduled for production near the end of the San Carlo season, which is already under way. According to the composer, "Glaucò," which is founded on Morselli's tale of the same name, does not contain much of the modern musical idiom. "Boris Godounoff," "The Girl of the Golden West" and "Il Piccolo Marat," have had notable productions at the San Carlo.

Disagreement of Puccini with Librettists Halts Work on New Opera

ROME, Jan. 5.—Work on Puccini's new opera, "Turandot," has been halted by a disagreement between the composer and the librettists, the brothers Adami, over the length and structure of the work. Puccini demands a two-act opera and the librettists insist upon three acts. Tentative plans for producing "Turandot" at the Milan La Scala and the Costanzi here this season have been abandoned.

Moritz Rosenthal Receives Paris Medal

PARIS, Jan. 5.—At the second of his series of historic piano recitals given at the Paris Conservatory, Moritz Rosenthal was presented by the Historical Society of the Institution with a medal bearing his name and a crown of laurel. President Millerand attended the recital and complimented Rosenthal, who has been acclaimed in both Paris and London this season.

New Management to Present Leading Artists in Australia

SYDNEY, AUSTRALIA, Dec. 13.—A company, called the International Tours, Ltd., has been formed here with a capital of \$125,000 to bring leading artists to Australia. The first directors are Harry

Musgrove, theatrical manager; Frederic Shipman, also well known as a manager, and Alfred Edward, who recently held the position of Superintendent of Traffic

in Sydney. Mr. Shipman, who is managing director, is to leave for Europe early in the year to secure contracts for the visits of artists.

London Revivals Attest Vitality of Gilbert and Sullivan Operas



Members of the London Princess Theater Company in Various Roles of "The Mikado." Above at the Left, Henry A. Lytton as "Ko-Ko"; at Right, Darrell Fancourt As the "Mikado." Lower Left, Mr. Lytton and Bertha Lewis, the Latter as "Katisha"; Right, Helen Gilliland as "Yum-Yum"

LONDON, Jan. 6.—The operas of Gilbert and Sullivan have again proved their great vitality, charm and popularity with the general public at the Princess, where the managers plan to include all the works of the famous pair in a season which began several weeks ago and which is scheduled to end early in April, when their contract for the theater ends. There is no reason to suppose, from the attendance the operas have already drawn, that the season might not go on indefinitely with profit.

Already fine productions have been given of "Ruddigore" and other works. "The Mikado" is the latest revival, and its success and curious timeliness gives rise to the opinion that it is still good for ages to come. No better or more spirited performance has been given by the present company. Darrell Fancourt, as the Mikado, gives a genuinely fine performance. Henry A. Lytton is excellent in the rôle of the Ko-Ko and Bertha Lewis and Helen Gilliland in the respective parts of Katisha and Yum-Yum, play and sing with charm and vivacity.

At the Old Vic the all-English opera company continues its good work.

"Maritana" was recently produced with the artists who have made the season at this historic theater a real benefit to opera lovers. Plans for the coming months include some interesting productions, among which are Nicholas Gatty's opera, "The Tempest," to be conducted by the composer, Roger Quilter's music for "As You Like It," and performances of William Archer's version of "Peer Gynt," with Grieg's music. Ethel Smyth's opera, "The Boatswain's Mate," is scheduled for production in April, under the composer's baton.

New Work of Davico at Monte Carlo

MONTE CARLO, Jan. 4.—The latest work of Vincenzo Davico, "The Temptation of St. Anthony," received a warm welcome when produced for the first time here in celebration of the centenary of Gustave Flaubert, on whose work of the same name the opera is founded. Three big episodes are each written effectively with clean and interesting orchestrations. The score throughout is marked by fine harmonies and richness of texture. The performance was conducted by Léon Jehin, with Maria Sandra, Mme. Orsoni and the baritone Ceresole in the leading rôles.

Noted Englishmen Appeal to Save London Theater Used for Opera

LONDON, Jan. 7.—In behalf of the Old Vic, one of London's oldest and most famous playhouses, where a co-operative company is now giving a season of opera, a letter signed by a score of names celebrated in England was recently published in the Times asking the public to save the structure from threatened demolition. Among the signers were H. H. Asquith, Lord Dunsany, Dame Ethel Smyth, J. H. Thomas, Herbert Fisher, A. Bonar Law and Sir Arthur Pinero. The London County Council threatens to revoke the license of the house unless alterations necessary on account of its age, are made at once. The public is asked to contribute £20,000.

"PONSELLE'S ROUND, FULL, RICH—BIG-RANGED, APPEALING VOICE WAS A DELIGHT TO THE EAR."

H. T. Finck, in the New York Evening Post

ROSA PONSELLE

PRIMA DONNA DRAMATIC SOPRANO

METROPOLITAN OPERA CO.

TRIUMPHS

in
ERNANI

Metropolitan
Opera House,
New York,
December 8,
1921

Certainly Rosa Ponselle has never put to her credit a more remarkable achievement than her surprisingly brilliant impersonation of Elvira. It was nothing short of astonishing how easily Miss Ponselle adapted her voice to the demands of a part not written for a dramatic soprano.—*Max Smith, New York American.*

There was nothing finer in the whole opera than Rosa Ponselle's singing of Elvira's first act aria. A dramatic soprano who has flexibility of a coloratura is Miss Ponselle. It is a matter to wonder at that she can sing this music lightly and rhythmically, yet in a full voice with the timbre of a dramatic singer. And the quality of her tone was exquisite.—*New York Telegram.*

As the too-well adored Elvira, Rosa Ponselle had gracious dignity. The role calls for variety and she gave it. There are those who remember both Patti and Sembrich in the part, but Ponselle brought youth and fresh vitality to the music that age has not staled. — *Katherine Spaeth, N. Y. Mail.*



THE VOICE OF PONSELLE WAS
NOTHING SHORT OF GLORIOUS

Pitts Sanborn, N. Y. Globe

SURPRISINGLY BRILLIANT IMPERSONATION OF ELVIRA

Max Smith, N. Y. American

HER SINGING OF "ERNANI INVOLAMI" WAS A GEM OF VOCALIZATION
Philadelphia Record

Academy of
Music,
Philadelphia,
December 14,
1921

The Elvira of Rosa Ponselle lacked nothing either in vocal effectiveness or dramatic force. Her music was sung with a fine amplitude of tone and much brilliancy of execution and the various emotional stresses to which the much tried Elvira is subjected were all eloquently and appropriately expressed.—*Philadelphia Inquirer.*

It was a brilliant performance that was given by Miss Ponselle as Elvira. She has wonderful clarity of tone and her voice is equally beautiful in its various registers. Her tones soared beautifully above the mass of sound of the chorus and her singing of the "Ernani Involami" was a gem of vocalization.—*Philadelphia Record.*

The role of Elvira was sung with much dramatic feeling, in full, rich soprano tones, by Miss Ponselle.

While not to be regarded as a coloratura, she rendered the florid first act aria, "Ernani Involami," with admirable fluency and no little brilliance.—*Philadelphia Bulletin.*

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[Continued from page 6]

songs which called for dramatic stress, there were frequent excesses, particularly in the use of hollow, dark, unmusical and baritone chest tones. But whatever the differing opinions as to details of her voice and art, Mme. D'Alvarez is a personality, and the concert stage has not very many of them. Walter Golde was a discreet and satisfying accompanist.

O. T.

Harold Morris, Jan. 11

Harold Morris, pianist and composer, whose work is well-known throughout the country as well as to New York concert goers gave his second New York recital in Aeolian Hall on the afternoon of Jan. 11, before a large audience. Beginning with Bach's Chromatic Fantasy and Fugue, Mr. Morris played works by Beethoven, Schumann, Glinka, Weber and Chopin as well as a group by American composers, including Powell, Stoessel, Marion Bauer and Leo Sowerby. He also presented two of his own compositions, an Andante Elegiac and "Dolls' Ballet." Throughout his program Mr. Morris exhibited great technical efficiency. The Fugue was given with clarity and good thematic differentiation and the Schumann G Minor Sonata had passages of considerable beauty. The American compositions were particularly well received, especially Mr. Morris' own works.

N. P.

Anne Emery, Jan. 11

Assisted by Oscar Seagle, baritone, with Frank Bibb at the piano, Anne Emery, monologist, was heard in a recital at the Waldorf-Astoria on the afternoon of Jan. 11. In spite of the worst weather of the season, Miss Emery had an audience of good size who applauded her in-

teresting characterizations, especially in Brady's "Mrs. Featherweight's Musical Moments." Mr. Seagle was heard in a group of French and one of English songs and closed the program with the "Pagliacci" Prologue. Mr. Seagle's singing was excellent in every respect, his French group being of particular interest.

J. A. H.

Banks Glee Club, Jan. 10

Carnegie Hall was crowded on Tuesday evening, to hear the first of this season's concerts of the Banks Glee Club, Bruno Huhn, conductor, with Greta Torpadie, soprano, and Roszi Varady, 'cellist, as soloists.

Progress was again noted in the quality of the choral tone, and Mr. Huhn was applauded after every number which the club sang. The growth in artistic achievement made by this chorus these last few years is noteworthy and reflects the greatest credit on its conductor. Its pieces in the first part were Beschnitt's "Ossian," the Swedish folk-song "Spin, Spin!" Dudley Buck's cantata "King Olaf's Christmas," Parker's "The Lamp in the West" and Rossini's "The Carnival," the last-named sung with such beauty of tone and shading that it was redemanded. Similar success was met with by the Reintaler "The Bellringers Daughter" in the second part, with Miss Torpadie singing the incidental solo. It also had to be repeated. In the Buck work the solos were sung by Dr. Stephen McGrath and William Roberts. The "Sailor's Chorus" from "The Flying Dutchman," the "Pilgrims Chorus" from "Tannhäuser" and Tucker's "Sweet Genevieve" completed the choral part of the program.

In the Polonaise from "Mignon" Miss Torpadie won a rousing success, singing the popular aria with genuine brilliance and injecting into it an intelligence that one does not always associate with a coloratura air. At the close she was recalled again and again and gave "Bonnie Sweet Bessie" as an extra, delivering it with that subjective penetration that has won her so much appreciation in her recitals. Later in the program she sang songs by Henschel, Merikanto and Ather-

ton, also with fine effect. The uninteresting Fantasy on Russian airs of David Popper was Miss Varady's offering, and in spite of its length she scored heavily in it and was encored, playing Schumann's "Träumerei" charmingly. Her other pieces were by Rubinstein and Popper. William J. Falk was the accompanist at the piano, Alfred Boyce at the organ.

A. W. K.

Ernest Davis, Jan. 11

Ernest Davis, tenor, was heard in recital at Columbia University, New York, on the evening of Jan. 11. In customary fine voice and excellent style he presented a program of artistic merit, the numbers ranging from airs by Peri, Hopkinson, Handel, to modern songs by Ware and Branscombe. There were also arias by Bizet and Verdi and songs by Brahms, Schubert and Grieg. "Postern Gate" by Branscombe was especially well liked and was given a repetition, and Verdi's "Celeste Aida" was also encored. In an excerpt from "Martha," Mr. Davis attained his highest flight of artistry and vocalism. A good-sized audience applauded the singer, and the accompanist, Leroy Shields, shared in the honors.

H. C.

Début of Leon Sametini, Jan. 11

Highly prized in Chicago, where he has made his home, and also in Europe, where he has concertized extensively, Leon Sametini entered the New York recital field on Wednesday evening, Jan. 11, at the Town Hall and presented one of the best violin programs that the season has brought us. Three Kreisler transcriptions, the Pugnani Prelude and Allegro, the Leclair Tambourin and the Gavotte from Bach's E Major Sonata for solo violin opened the list, and in them Mr. Sametini convinced his hearers of his dignity of style, his soundness of musicianship and his firm command of his instrument.

Mr. Sametini has a fine tone, he phrases with intelligence and he indulges

in no banal effects for the sake of pleasing the groundlings. Only at times did an over-intense grip of certain notes on the E string in the lower positions produce a tightness that was disturbing; and there were small lapses from the pitch, due largely to the dampness. The impression Mr. Sametini created was that he is one of the best equipped violinists who have come to us new this year, that his playing is that of a musician who has given serious thought to his art. Nothing proved this better than his splendid performance of the superb "Poème" of Chausson, in which his playing recalled that of Jacques Thibaud. And in the Ysaye "Rêve d'Enfant" he breathed its lovely feeling of calm and exaltation. The audience, of good size, gave the player a hearty reception.

Harry Kaufman at the piano played the accompaniments in a manner that can only be described by the word superb.

A. W. K.

Mary Davis, Jan. 13

Mary Davis, mezzo-contralto, who was heard in recital in New York last season, presented a program of conventional mold, but one rich in opportunity, at the Princess Theater on the afternoon of Jan. 13. Coenraad V. Bos was at the piano, as skilled guide and accompanist. The numbers presented included an Italian group by old composers and Sibella; three songs by Wegener-Koopman to lyrics by Tagore, and a group in French and another in English, including numbers by Warford, Hageman, Salter, Forsyth and Kramer. Miss Davis' equipment is unquestionably better employed in dramatic than in florid compositions, and her most effective work was done in numbers with English texts. The directness and force of her delivery did much to make significant the rather loosely knit settings of the Tagore poems. The artist strove rather obviously for the relaxed attitude on the platform. Intonation was not always faultless, but the artist's natural voice had fuller scope in

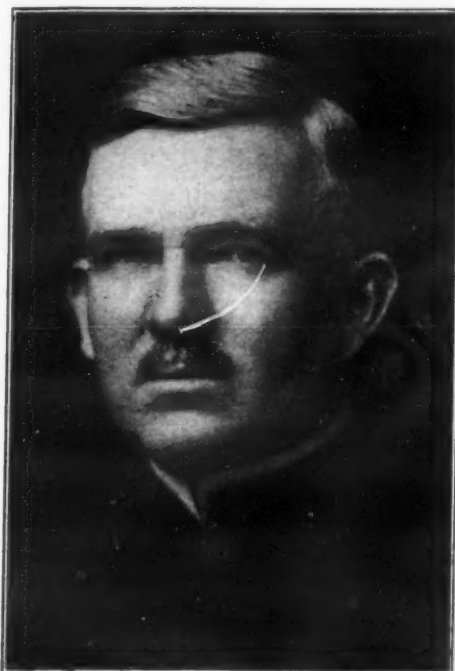
[Continued on page 21]



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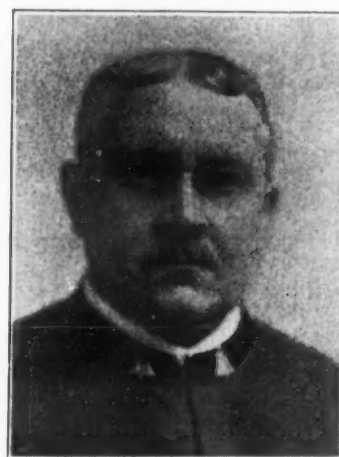
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"NAMARA

At Debut with the Chicago Opera Company as Thaïs, shows fresh, warm voice, scores success, wins applause."

Heading in Chicago Evening American

"She met the enthusiastic approval of her audience."

Paul Bloomfield Zeisler, Chicago Herald-Examiner

"Much of the credit for the performance goes to Namara, whose voice is as good to the ear as she herself is to the eye. It is a voice of brilliance, with a ring to it, smooth and even in all registers, of particularly fine quality at the top. Her conception of Thaïs was thoughtful and restrained, without sacrifice on the side of temperamental intensity. She was not so (shall one say) 'cocottish' as most; her blandishments were not so spiritually tawdry, nor her consecration to the love of heaven so ecstatically zealous. In the scene with Athanael at the beginning of the second act, she did some playing that was splendidly vivid. She met the enthusiastic approval of her audience."—Paul Bloomfield Zeisler, *Chicago Herald-Examiner*, Jan. 3, 1922.

"She was, in short, a success. Lovely, graceful, slim, very much at home on the stage and costumed with taste, she won the audience. Her voice is of very delightful quality, fresh and warm, it carries well and is handled with discretion. Her French, too, is exceedingly good and she is intelligent. The audience gave her every proof of enthusiastic satisfaction."—Herman Devries, *Chicago Evening American*, Jan. 3, 1922.

"In 'Thaïs' we had in the name part Marguerite Namara, whose good looks and confident stage manner at once impressed themselves upon the audience, and whose voice has clarity and a pleasing quality. Namara had no easy task in this rôle, for she had to follow the vivid and magnetic Thaïs of Mary Garden. While occasionally there were slight similarities in the two conceptions, Namara's individuality came to notice. She may be said to have made a very good impression."—Maurice Rosenfeld, *Chicago Daily News*, Jan. 3, 1922.



Photo by The Drake Studio, Chicago

"It was Namara's first appearance here in the chief rôle of an opera. She was a Thaïs, more than ordinarily good looking, and with an agreeable voice. Her pictorial charm kept up to the end. Even the converted and reformed Thaïs of the desert was keyed to winsome pathos rather than any fierce, white light of righteousness. She was much applauded."—Edward Moore, *Chicago Sunday Tribune*, Jan. 1, 1922.

"The season's first performance of 'Thaïs' was given at the Saturday matinee, with Marguerite Namara making her debut in the title rôle. She made a beautiful picture, and acted with assurance. She was able to put an interest of her own into the rôle."—*Chicago Daily Journal*, Jan. 3, 1922.

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A FEW OF THIS SEASON'S CRITICISMS:

Pittsburgh Sun (Dec. 6, 1921): "A triumph for Hans Kindler."

Pittsburgh Post (Dec. 6, 1921): "Hans Kindler is a 'cellist in a thousand."

New York American (Dec. 17, 1921): "Kindler played with beautiful tone and splendid technique."

Philadelphia Bulletin (Dec. 20, 1921): "Kindler's playing was more beautiful than ever."

Chicago Tribune (Dec. 2, 1921): "Hans Kindler showed himself again an excellent 'cellist in every respect."

Washington Times (Nov. 5, 1921): "The audience gave him an ovation."

St. Louis Globe Democrat (Jan. 7, 1922): "Hans Kindler, prime concert 'cellist, carried off most of the honors with his impeccable playing."

St. Louis Star (Jan. 7, 1922): "Kindler is one of the greatest 'cellists in the world. It is impossible to imagine more beautiful 'cello playing."

St. Louis Times (Jan. 7, 1922): "Hans Kindler, whom we hailed a year ago as a rival to the laurels of Casals, returned with a still deeper and broader art to St. Louis last night. In his music he reminded us of the Rodin Thinker."

St. Louis Post Dispatch (Jan. 7, 1922): "Hans Kindler established once more his right to be considered one of the world's masters of his instrument, so opulent a tone did he wield, and so endlessly did he enrich and color it with an infinity of shadings, to say nothing of his immense skill of bow and fingers."

Engagements for 1922-23 now being booked by

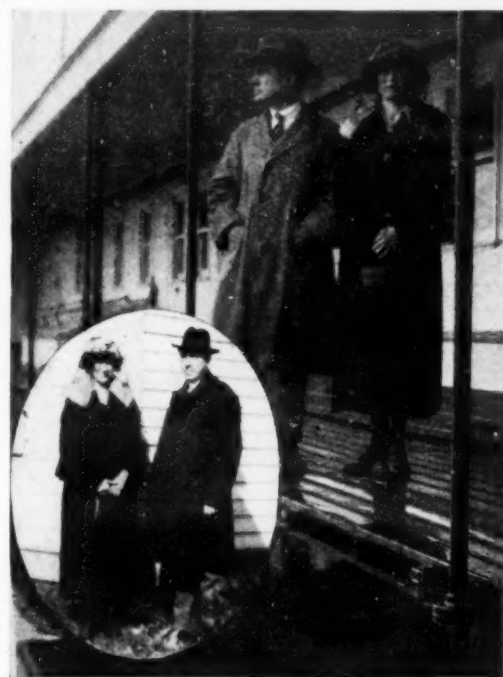
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Phonographs Become Sole Musical Medium of Mid-West Farming Folk

NOT many years ago, a piano in a farm-house parlor was the symbol of a yearning after the spiritual grace of culture. If you saw one of these tomb-like parlors in an illustration of a magazine story, you knew the plot without reading it. The fair young daughter's ability to perform on the instrument, bought with what hoarding of maternal butter-and-egg money no pen could tell, would presently be the means of seducing her to the great city. The moral was obvious. Few farmers could afford pianos, and those who did buy them bought sorrow and repining with them. But we have changed all that. The plow behind which father trod out the furrows is no longer horse-drawn. Or is it? Much farm work, at any rate, has been mechanized. And in the new scheme of things, a flivver for pleasure and a phonograph for music are essential elements.

"This is perhaps scarcely news," says Carl Tollefsen, violinist of the Tollefsen Trio, in telling of his ensemble's recent tour in North and South Dakota, Minnesota, Wisconsin, Michigan and Ohio. "Still, speaking for myself, the general statement of such a condition carries little conviction until it is corroborated by personal experience. I've often heard people talk of the spread of musical appreciation through the phonograph, but never before this tour did I encounter a farmer who whistled Dvorak's Humoresque. I ran across this man when I had a few minutes to spare, and I made bold to ask him what the tune was and where he had learned it. He named it readily and said that he had got it from a Kreisler record. He wanted to know whether I was a musician, and when I told him who I was, he said he had several of the Trio's records. He lived eighteen miles outside of Ellendale, N. D., with his nearest neighbor a mile



Souvenirs of the Tollefsen Trio's Latest Tour. On the Left: Mr. and Mrs. Carl Tollefsen. On the Right: Mrs. Tollefsen with Her Other Colleague, Paul Kéfer

away. Almost all the farmers of the district have their own phonographs, and they gather in each other's homes every so often for an evening of music. The phonograph is their only instrument.

"I believe it is really true that the smaller cities have developed a discriminating love of music. Courses which ten years ago would consider nothing of a musical nature except perhaps some Swiss yodellers or bell-ringers now want chamber music and ask for Beethoven and Brahms. The phonograph must have been the chief factor in effecting the evolution of taste. It is less expensive than a piano and piano lessons, and it makes the best music, played in the best way, as accessible to the horny-handed son of toil as to his pampered daughter." A. M.

Often the question is asked about a vocal exponent:

"What Artists Has He Produced?"

Here are just a few of the successful pupils of

VITTORIO TREVISAN

Basso

for the past ten seasons with the CHICAGO OPERA ASSOCIATION and previous to that time a member of the leading opera companies of the world.

MARY McCORMIC, soprano, who on Saturday, November 26, 1921, scored one of the most sensational successes ever made on the Auditorium stage with the CHICAGO OPERA, when she sang the role of "Micaela" to MARY GARDEN'S "CARMEN." Miss McCormic has been a student of VITTORIO TREVISAN since May 26, 1919, and STILL IS!

FRANCES PAPERTE, soprano, a member of the CHICAGO OPERA, who sang the role of "Maddalena" in "RIGOLETTO," December 17, 1921, with signal

success, has been a pupil of MR. TREVISAN since September 15, 1919.

MELBA GOODMAN, coloratura soprano, also a member of the CHICAGO OPERA, who will sing in the production of "PELLEAS and MELISANDE" with the CHICAGO OPERA in January. Miss Goodman started her studies with MR. TREVISAN August 23, 1918.

GAETANO VIVIANI, principal baritone with the SAN CARLO OPERA COMPANY, has received his training at the hands of VITTORIO TREVISAN.

HORACE DAVIS, tenor, starring in

All of the above mentioned singers are pupils of VITTORIO TREVISAN.



HENRY W. SAVAGE'S production of "The Love Nest," and

ARTHUR BOARDMAN, tenor, who has been appearing with marked success with the **RALPH DUNBAR ENGLISH OPERA COMPANY**, are also from the TREVISAN STUDIOS.

It was through the courtesy of MR. TREVISAN that Miss Mary McCormic and Miss Frances Paperte received their engagements with the CHICAGO OPERA ASS'N.

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A MASTER VIOLINIST'S TRIUMPHS

BRONISLAW HUBERMAN began his American tour with an overnight success. He triumphed at a Carnegie Hall recital.

"Technically, he has everything. His bowing, particularly his staccato bowing, is marvelous. His harmonics are little polished needles of sound, so keen and perfect that they pierce the ears without hurting them.

"His tone is a lovely thing. It would be like steel if steel were the texture of silver, for it is white and strong and molten. When he muted his violin for the little wistful song that is the second movement of the Tchaikowsky, he produced a cool ghost of sound that brought with it no faintest suggestion of string or bow. There are other colors on his palette too. When he plays on the open string, or without the violinist's vibrato, his tone is as reedy as a clarinet; and he gets a hoarse rasp from the G string that is tremendous in its uncouth power."—(Deems Taylor in *N. Y. World*, Oct. 18, 1921.)

BRONISLAW HUBERMAN continued his success in Chicago.

"He gave one of the finest violin recitals that has been heard here in many a year.

"He played his selections with an authority, a virtuosity and a musical sense that places him in the class of Kreisler, Elman and Heifetz. It was playing which had all the elements of the great violinist and still a certain individual character."—(Maurice Rosenfeld in *Chicago Daily News*, Oct. 26, 1921.)

BRONISLAW HUBERMAN has since appeared in almost all of the great cities and with almost all of the great orchestras. Everywhere he has been hailed as a master violinist of extraordinary distinction.

"Bronislaw Huberman represents the last word in violinism. He excelled in the ethereal regions where even the most skilled artists are not fully sure of their tone production and made the lyrical parts truly celestial in beauty." (Victor Nilsson in *Minneapolis Journal*, Oct. 29, 1921.)

"A violinist of truly colossal ability and of soul-stirring interpretative power was the soloist at the concert of the St. Louis Symphony Orchestra yesterday afternoon.

"Violinists of splendid technic appear here frequently, but in Bronislaw Huberman the large audience heard an artist who seemed to possess all the qualities of a great violinist of which one has ever read."—(Ernest F. Colvin in *St. Louis Star*, Dec. 18, 1921.)

BRONISLAW HUBERMAN'S place in American music is undisputed today. On New Year's Day he appeared twice with orchestra in New York, playing in the afternoon with the Friends of Music under the direction of Artur Bodanzky and in the evening with Richard Strauss and the Philharmonic Orchestra at the Strauss farewell concert.

HUBERMAN STIRS AUDIENCES AT TWO CONCERTS IN DAY

"Bronislaw Huberman played at two concerts yesterday, one in the afternoon and the other in the evening, and at both he played marvelously. His afternoon listeners seemed to breathe on his phrases and each one seemed to be hearing with all of his body as well as his ears while Huberman's violin sang of sublime feeling in Spohr's Seventh Concerto. The adagio, in particular, was great beyond improvement.

"Huberman again stirred his audience, the huge crowd which filled the Hippodrome, this time (in the evening) by playing Beethoven's Concerto in D Major; and after five recalls he was compelled to play an encore, a movement from Bach's unaccompanied Sonata in C Major."—(*N. Y. World*, Jan. 3, 1922.)

BRONISLAW HUBERMAN'S success has been so great that he will return to the United States for another tour next fall. A few dates for the coming spring are still available.

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Jersey Educators In Convention

[Continued from page 2]

musical education the highest result: the power of controlling his behavior so that he might help his fellow being through accomplishment and appreciation. Dean Withers, however, urged that

musical appreciation should be taught with greater care, so that when the children left school their tastes would naturally search out the best.

In the morning visits were paid to the

schools in Elizabeth, and a program was given at the Battin High School. Addresses of welcome were made by Mr. Pierce, Principal of the High School and F. E. Emmons, Superintendent of Schools, Elizabeth, N. J. Miss Feinswog, August May, Mr. Eckert, and Princess Watawaso participated in the program. Following this, a dinner was held, at which the chief speaker was Russell Carter, Supervisor of Music of New York State. Branson DeCou exhibited a series of "Dream Pictures," and the Apollo Male Quartet of Newark sang.

Those present at the annual meeting were: Clarence Wells, Mrs. Loretta Harvey, Margaret Partenheimer, Ann M. May, A. M. Ettenger and Cecilian J. Smith, of Elizabeth; F. G. Handel, Irene Hemler, Selma Ladzinska, Alice W. Brockett, Bertha B. Clement and Laura A. Lindsley, of East Orange; Ruth M. Chamberlain and Lillian A. Wikoff, of West Orange; Ina F. Nickuson, Boonton; Belle H. Barnes and Marguerite E. Clark, of Roselle Park; Jane E. Bauer, Morristown; L. Vanessa Wood and Robert M. Howard, Passaic; Florence W. Cafferty, Louise Westwood, Marian M. Bean, Jennie L. Gifford, Mabel G. Wack, Alberta E. Waterbury, Florence L. Haines, Ruby F. Bothum, Mrs. Belle Tiffany Sutherland, Grace Leeds Darnell and R. A. Laslett Smith, of Newark; Margaret Reid, Englewood; Ruth A. Hay, Olive B. Jagger and Doris E. Mooney, Westfield; Beatrice Chisholm, Perth Amboy; B. Louise Bruske, Long Branch; Estelle W. Billington, Asbury Park; Mrs. C. C. Mitchell, Colonia; Margaret Collyer, Rahway; Albertine Erzberger, George A. De Lamati, Meta Terstege and Martha Delany, Jersey City; Mary L. Kennedy, R. Mary Reid, Josephine G. Duke, Marian F. Eachus and Clara E. Gardner, Bayonne; Elizabeth Henderson, Weehawken; Mildred F. Lee,

Fort Lee; Carmen Flint, South Orange; Marie Louise Hart, Woodcliff-on-Hudson; Abigail J. Williams, Madison; Jessie W. Jones, Blanche E. Lowrie and Sara M. Harcourt, Irvington; A. Maude Stewart, Chatham; Margaret E. Barnes, Summit; Helen T. Messerschmitt, Mrs. May Toomey, Mary B. Rathbun and Catharine M. Zisgen, Trenton; Elizabeth Reber, Woodcliff; Susan A. Williams and Beatrice D. Hamilton, East Weehawken; Marie Snyder, Toms River; Sarah T. M. Brown and Letitia M. Ellis, South River; Charles L. L. Lewis, Plainfield; Mary F. Finkham, South Amboy; Orian Stearns and Bertha K. Eckhardt, Hackensack; Jessie D. Lewis, Lakewood; Fallie F. McKinley, Montclair; Elizabeth V. F. Vosseller, Flemington; W. L. Nassau, Blassboro; Prince G. Fithian, Camden; Helen M. Kennedy, Atlantic City; Laurel O. Bump, Metuchen; Edna Hurd, Rutherford, and John W. Withers, Dean, New York University.

Three Hundred New Names on National Organists' List, Says Bulletin

In a bulletin sent out to the members of the National Association of Organists by Henry S. Fry, president of the organization, a short summary of the recent activities is given. Three hundred new names, according to the statement, have been proposed to the society, and in connection with the Organ Builders' Association, the Joint Committee of Reference has made several findings concerning the naming of "Unit" Installations, the naming of organ stops and the relative position of the manuals. The Association is now making plans for its convention in Chicago.

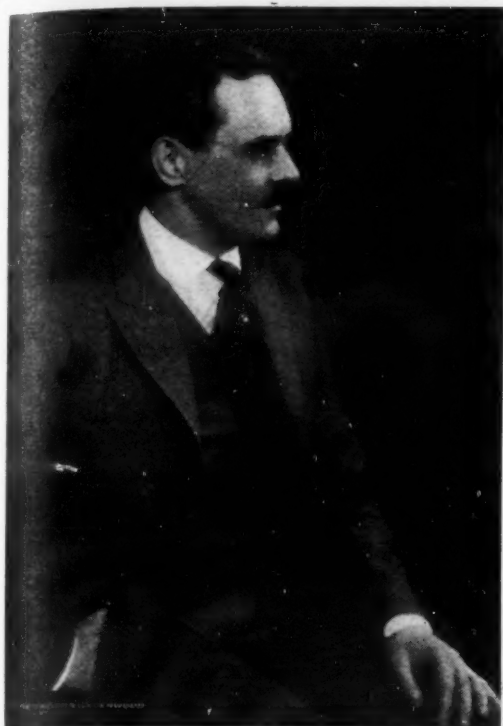
Concert at New York Workmen's Circle School

A concert was given by the faculty of the Workmen's Circle Music School at Washington Irving High School, Wednesday evening, Jan. 11, for the benefit of the pupils of the school. Three vocal numbers composed by Henry Lefkowitz, director of the school, were sung by Jean Scrobisch, tenor. Others who participated were Samuel Polonsky, violinist; Clifford Worchester, pianist; Edwin Lefkowitz, 'cellist, and Lewis Sugarman and Anna Schlossberg, accompanists.

Committee Formed to Select Music Scholarships

Twelve operatic scholarships to be given under the name of the Caruso Salvini Operatic Awards, will be judged by a committee which includes Charles D. Isaacson, chairman; Mrs. Julian Edwards, Baroness von Klenner, Mrs. Sada Cowen and Mrs. Edward MacDowell. All candidates for the scholarships should file application in writing to Mario Salvini, 206 West Seventy-first Street, New York. Beginners and advanced students are eligible as voice and personality will be the governing requisites and not experience. There will be two scholarships for lyric tenors, one for dramatic tenor, one for coloratura soprano, two for lyric sopranos, one for dramatic soprano, two for contraltos, one for baritone, one for basso, and one for mezzo-soprano.

The Goldman Concert Band, Edwin Franko Goldman, conductor, will make an extended tour of the United States following its summer season at Columbia University.



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MARGUERITE

VOLAVY

Piano Recital
AEOLIAN HALL

Monday Evening, January 30th

Program

- | | |
|---|---|
| Minuetto
Padre G. B. Martini (1706-1784) | Valse op. 34 No. 1
Fr. Chopin (1810-1849) |
| Sonata A Major
Domenico Scarlatti (1683-1757) | Capriccio—B Minor
Johannes Brahms (1833-1897) |
| Le Coucou
Claude Daquin (1694-1772) | Tarantella "Venezia e Napoli"
Franz Liszt (1811-1886) |
| Fantasia C Minor
J. S. Bach (1685-1750) | Prelude—La Fille Aux Cheveux de Lin
Claude Debussy (1862-1918) |
| Andante con Variazioni
Josef Haydn (1732-1809) | On the Seashore
Fr. Smetana (1824-1884) |
| Scherzo from Sonata op. 31
L. V. Beethoven (1770-1827) | Tango Americano
John Alden Carpenter (1876) |
| Moment Musical
Franz Schubert (1791-1828) | |
| Novellette D Major
Robert Schumann (1810-1856) | |

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ONLY NEW YORK RECITAL THIS SEASON

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M. Bonnet has returned from a triumphal Canadian tour, extending from Halifax to Victoria, B. C., and the Pacific Coast to New York City

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WHAT BOSTON, NEW YORK *and* CHICAGO SAY OF

The Boston Post

RECITAL OF RARE MERIT BY HAVENS

Performance Perfect
in Every Tone
and Nuance

BY OLIN DOWNES

The artistic results of the recital given yesterday afternoon in Jordan Hall by Raymond Havens, the young pianist of this city, should have been gratifying to the performer as well as to the audience which applauded him with justified enthusiasm. Mr. Havens, precociously gifted as a young boy, has never stopped developing as an artist.

ALWAYS ENJOYABLE

His playing yesterday was the kind of playing which makes a hardened concert goer look forward to hearing him again, knowing that he will do something which is individual and worth while. Time was when it seemed to this writer that despite Mr. Havens' accustomed beauty of tone and fluency of mechanism he lacked an authoritative personal quality in his art.

If this was so in former years the pianist has grown past it. His playing of the two pieces of Rameau, "La Triomphante" and the gavotte from "Le Temple de la Gloire," was an unalloyed artistic pleasure from the first note to the last. Not half a dozen pianists known to this public—we don't except the most famous—could have accomplished this triumph of beauty, of the finest taste, the most exquisite proportions. The performance was so felicitous and so perfect in every tone and nuance that it is not easy to believe it could be done as well again.

Poetical Coloring Present

Qualities of fancy, of poetical coloring, of capriciously yet orderly and logical treatment of rhythm were admirably present in the playing of the familiar Mendelssohn Rondo Capriccioso. A little known Nocturne of Field would have fallen short in the hands of a musician less aware of the precise limitations and charm of this old-fashioned music.

There was an imaginative performance of Schumann's Toccata, which despite modern technical developments which reach a point of which Schumann did not dream, remains a very difficult technical feat. We personally prefer a grander conception of the music, but a majority would probably support Mr. Havens' idea of it, which is surely Schumannish in its intimacy and its treatment of detail.

Pieces by John Alden Carpenter, "Little Indian" and "Little Dancer," were amusing and skilfully written. But Grieg's "Andante Religioso" seems sadly lacking in the seriousness of the North, or at least presents Northern harmonies permeated with a Massenetish sentimentality and emotionalism, a curious piece for Grieg to write. The programme came to an end with a group of Chopin pieces. Mr. Havens played encores demanded by a large audience. His modesty, his thoughtfulness and artistic restraint in performance were thrice admirable. He has indeed reason to congratulate himself on his achievement.

RAYMOND HAVENS



NEW YORK TRIBUNE,
TUESDAY, MARCH 14

Havens, in Piano Recital, Is a Poetic Interpreter

Technic Abundant, Yet Unobtrusive, and Used Only for Expression

There was much to be thankful for in the piano recital given by Raymond Havens yesterday afternoon at Aeolian Hall. In the first place, this talented young man's aim did not appear to be to paralyze the audience with a dazzling display of technic, and his program was not of the cut-and-dried variety. Rameau's "La Triomphante" and a sonata by Scarlatti immediately put the hearers in an amiable and receptive mood for what was to follow. This included two quaint and charming little pieces by John Alden Carpenter, "Little Indian" and "Little Dancer"; five Chopin numbers, Alkan's "Le Vent" and Schubert's Fantasia in C major, which, with Liszt's "Campagna," were the only two compositions that might have claimed the rank of battle-scarred war horses.

Mr. Havens is exceptionally gifted, deeply musical. His technic is abundant, yet, as it should be, unobtrusive and used only for purposes of expression. His tone has both roundness and depth. He is a poetic interpreter. It would be difficult to say in which music he gave the most pleasure, and to give pleasure does not lie within the province of every pianist.

Mason & Hamlin Piano

THE CHICAGO EVENING POST

Raymond Havens in Piano Recital at Cohan's Grand.

Luckily for me, Mr. Havens so pleased his audience yesterday that he was obliged to add encores to the end of the program, otherwise despite my careful calculations I should have missed out. He played with a clear tone and a clean technique of the sort which brings every phrase out with such distinctness as made a slip most apparent, and there was one or two. Some men have a free and easy way about them, in which a wrong note becomes a matter of no importance whatsoever. Mr. Havens is not of these. He is a clear thinker who understands the music and works over it for the love of it, polishing the phrases until every detail is adjusted to the whole and all knit together. It was excellent playing, sympathetic, understanding and refreshingly sane. The audience made him add a number of encores at the conclusion of the regular program, so that I had a most satisfactory concert after all.

Concert Management, H. B. WILLIAMS, Pierce Bldg., BOSTON

Fitting the Song Translation to the Singer

Adelaide Fischer, Soprano, Says English Texts Cannot Be Taken Ready-made—Song Classics Are Understandable in Any Language if They Are Delivered with Accent of Emotion—Are Americans Afraid of Tragic or Serious Art?

SUPPOSE the desirability of giving all songs in English translation established. Where are you to get your translations?

"Most singers," in the view of Adelaide Fischer, soprano, "take without criticism the translations presented in some standard edition. Personally, I believe that if a song has been composed in a foreign language, it is indispensable to an honest interpretation of it that the singer should approach it first through the original text. When he is thoroughly familiar with it in the original, let him take up some standard translation; if he finds that this gibes with the feeling which he has come to associate with the original, let him use it as it stands and bless his luck. The chances are, however, that if he has studied the number deeply, no one translation will completely satisfy him. I have more than once combined what seemed to me the best points of several translations; still oftener, I have made my own translations. I have generally just noted in my book of words that these versions were by A. F. Some other singers have liked my translations enough to penetrate this disguise and ask me to let them use them. Emma Roberts is one artist who has so honored me.

"One of my fall appearances was at a college, where my most successful number was Hageman's 'Cunnin' Little Thing.' Those boys and girls made me do it over, and each time they laughed with delight. But they simply shied off

from serious songs. I have seen much the same reaction in other audiences, but this time it was so sharp that it set me thinking. Mr. Hageman's song is of course not simply humorous but a genuinely musicianly piece of writing. I fear it 'takes' as well as it does more because of its humor than because of its musicianliness. And I fear that most American singers are aware of this psychology of the public and are only too ready to take advantage of it in their own interest. If political circumstances make the presentation of songs by American composers more than usually opportune, they present American songs without much regard to their intrinsic value.

Sailing With the Wind

"The same thing is true of the vogue of foreign songs in English. But a fine song sung beautifully in any language will reach any audience. Of course, the composer's musical thought has blossomed from the seed of the poem; and the singer should try to retrace this growth in his study of it. If the full musical beauty of the original can be preserved in translation, then use a translation by all means; it is well that the audience should understand the text. But to use English translations only in order to have the audience understand the words as you deliver them seems to me an error. If that is your sole object, you should be a dramatic reader, not a singer.

"Another point which I have found useful is to get as much as possible of the background of an operatic aria into my mind before setting to work on it. If I haven't a score and can't get one, as in the case of Korngold's 'Tote Stadt,' from which I am using 'Marietta's Song,' I read over the libretto."



© Underwood & Underwood
Adelaide Fischer, Soprano

Miss Fischer's debut, made in January, 1915, with marked success, was the fruit of deliberate planning, not on her part, but on that of a friend, who interested the Wolfsohn Bureau in her singing. Appearances at the Norfolk, Conn., Festival followed; she sang with the Brooklyn Arion Society and was many times soloist with the Philadelphia Orchestra, under Stokowski's baton, in Mahler's Eighth Symphony. She had more than one engagement for joint appearances with such artists as Gabrilowitsch, and her New York recital became an annual event up to her marriage in June, 1918, to Gottfried H. Federlein,

organist and composer. Her daughter, now two and a half years old, pre-empted much of Miss Fischer's attention for a period. In February, 1920, she gave a recital at the Little Theater in New York, and she is now doing considerable recital work, besides her church singing, under the management of Annie Friedberg. D. J. T.

Augusta Cottlow Plays for the Bowery Mission

Augusta Cottlow gave a piano recital at the Bowery Mission on Tuesday, Jan. 10. Her program was enjoyed by the audience composed entirely of men who are trying to make good, and many who have already done so under the influence of the Institution. Miss Cottlow was deeply touched by the attention and appreciation of her mixed audience which applauded loudly and cheered after each group until encores were given. After the recital Anson C. Baker, secretary of the Mission, stated that Miss Cottlow had played for them before her last visit to Europe and to show that she had not forgotten them, when she read of the Stephen Foster Memorial Fund which supports the permanent "bread line," she sent a check and volunteered her services. Miss Cottlow spoke of the fine work which was being done by the Mission and said she was happy to count herself among those who had aided. It was indeed a happy experience. The superintendent, Rev. Hallimond, led the customary prayer.

Schumann Heink to Sing in Louisville and Indianapolis

Although Mme. Schumann Heink's present season has apparently been solidly booked for some time past, insistent demand from Louisville, Ky., and Indianapolis, for two dates, March 13 and March 19 respectively, resulted in a re-arrangement of the itinerary so as to take in these two engagements. Mme. Schumann Heink is reported to be having the most remarkable season in her many successful years in America.



Photo by Apeda
CHARLOTTE RYAN, Soprano



© Underwood
SHEFFIELD CHILD, Tenor



KATHRYN KERIN, Pianist & Accompanist

The LaForge Artists Quartette

FRANK LAFORGE, Founder and Director

Their Fall Tour Declared by Leading Critics as a

"SUCCESSION OF TRIUMPHS"

No singer heard recently in Indianapolis rivals any one of the singers in this quartette and the conjunction of four such splendid voices with a pianist of the caliber of La Forge, for their accompanist, makes a combination which is productive of a high type of musical entertainment.

The Indianapolis News.

One of the greatest concerts that Muncie has heard in years. For beauty of tone, for polished diction and for exquisite tonal effects, the concert has never been approached.

R. Cameron Drummond (Muncie Star, Ind.)

This remarkable quartette revealed to the audience that they had reached a stage of impeccable ensemble which was at once an education and a delight to hear.

Logansport (Ind.) Pharos-Tribune.

The La Forge Quartette concert last night at the Coliseum, which many had anticipated, was an evening of rare delight.

Toledo Times.

The quartette presented a program which greatly delighted their hearers. The combination of such smooth and pleasing voices made for beauty in the ensemble.

Louisville Courier-Journal.



Photo by Apeda
FRANK LAFORGE, Composer-pianist



Photo by Apeda
ANNE JAGO, Contralto



© Underwood
CHARLES CARVER, Bass

With the New York Symphony, Albert Coates, Conductor,
Carnegie Hall, December 31, 1921

An outstanding feature of the program was the singing of the La Forge Quartette. The work done by these artists is exceptional, not alone in ensemble, but each voice in solo work is delightful, with youth as a basis and sincere artistry as the accomplished goal.

N. Y. Morning Telegraph, Jan. 1, 1922.

Address:

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Marie Jeritza

The famous Viennese soprano who recently made her American debut with the Metropolitan Opera Company will shortly make her debut to Victor Record audiences. The greatest artists choose to make records for the Victor.

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New York's Concerts and Recitals

[Continued from page 13]

dramatic work. "Three Ghosts," a manuscript work by Claude Warford, given its first performance, was repeated in response to applause. R. M. K.

Beethoven Association, Jan. 10

For its third concert of the season, the Beethoven Association enlisted the services of Mme. Elena Gerhardt, soprano; Alexander Siloti, pianist; Paul Kochanski, violinist, and Pablo Casals, 'cellist.

A Schubert group was Mme. Gerhardt's share and included the two "Suleika" songs, "Der Tod und Das Mädchen," "Gretchen am Spinnrad" and "Der Musensohn." Despite occasional deviations from pitch and momentary tonal crudities occasioned by a cold, Mme. Gerhardt's suggestive beauties of style cast a lustrous quality over her work and stirred the audience to demands for many encores, among which were "Wohin" and "An die Musik."

To the Trio in D of Beethoven and Brahms' Trio in B was devoted the art of the three instrumentalists. It was the Russian pianist's introduction to New York after two decades, and he aided in the reverent interpretations given to these superb works. The repose and somber tranquilities of the Beethoven Largo and the massive symmetry of Brahms's writing inspired these three to transcendent interpretations. F. R. G.

Frieda Hempel, Jan. 13

The beautiful voice and finely poised vocalism of Frieda Hempel afforded an evening of keen pleasure to the large audience which applauded her in Carnegie Hall. Rarely is such lovely legato singing heard in the concert halls. Only infrequently, too, does the recital patron hear such grace of phrasing and charm of interpretation, though Miss Hempel

wisely confined herself to numbers calling for no great weight of dramatic stress. Ever an enchanting Mozart singer, she began her program with the Agnus Dei from that composer's "Coronation" Mass, and followed it with "Voi Che Sapete" from "The Marriage of Figaro." A Pastoral from Veracini's "Rosalinda" was sung with flute obbligato played by Louis P. Fritze, as was Taubert's "Bird Song."

Schubert, Grieg songs and Wolf songs, all of a lighter genre, were very skillfully presented, with haunting loveliness of tone. In her final group the Strauss Ständchen was re-demanded and the Brahms Lullaby might also have been sung again. There were many extras including Farley's "The Night Wind," Schumann's "Der Nussbaum," "The Blue Danube" and "Home, Sweet Home." Italian opera was represented by two "La Sonnambula" excerpts which might better have been omitted, as Miss Hempel's coloratura was not as altogether enchanting as her lyric singing.

Faultless accompaniments were played by Coenraad V. Bos. In the so-called "Jenny Lind Echo Song," sung by request, Miss Hempel was her own accompanist. O. T.

Feodor Chaliapine, Jan. 15

Contrary to his custom of excluding operatic numbers from his programs, Feodor Chaliapine at his final recital appearance of the season at the New York Hippodrome Sunday afternoon delighted an audience which filled every available inch of space in the big house by unexpectedly singing "The Siege of Kazan" from "Boris Godounoff." There is little left to say concerning the voice and personality of Chaliapine. He sang the number from "Boris" in genuinely thrilling fashion and roused a riotous outburst of applause from the audience.

Chaliapine was in excellent voice. His larger tones, sonorous, and clear as those of a tenor, filled every corner of the big

hall, and his piano singing was tender, rich and under complete control. To "The Two Grenadiers" he brought new life and a thrilling interpretation. "The Song of the Flea" again was a delight. The program was made up largely of Russian airs and folk-songs.

Josef Stopak, violinist, and Nicolai Levenne, 'cellist, were again the assisting artists. L. B.

Rudolf Jung, Jan. 15

Rudolf Jung, billed as "the Swiss tenor," made his first New York appearance in recital in the Town Hall on the evening of Jan. 15, with Walter Golde at the piano. Mr. Jung began his program about twenty-five minutes after scheduled time with Handel's "Dank sei Dir, Herr," followed by two spiritual songs of Bach, the entire "Winterreise" cycle of Schubert, arranged by himself with connecting notes to form a narrative. The other numbers were three songs by a Swiss composer, O. Schoeck, having their first performance in this country, and Schumann's "Der Hidalgo" and "Geständnis." Mr. Jung's voice is an excellent one, though showing the wear and tear of a questionable method of production. Throughout its range the voice lacks color owing apparently to an excess of palatal and a lack of head resonance. His breath control in spite of heaving shoulders was excellent.

With regard to the interpretative side of Mr. Jung's singing, it would be unfair to judge without hearing him in another program. The "Winterreise" does not include the best of Schubert's music, and the narrative concerning the maunderings of a sickly-sentimental youth of the Werther type inspires no sympathy at all. An hour and a quarter of this without intermission was a strain on the nerves of the best disposed of listeners.

Toward the end of the cycle Mr. Jung displayed a tendency to "act" his songs and the final number was concluded with the lights lowered gradually. Mr. Jung's work has enough to recommend it for him to dispense with these theatricalities, which, while indulged in by some singers now before the public, are hardly considered consistent with the canons of what is best upon the concert platform

of this country. The Swiss national anthem given as an encore aroused a storm of applause. J. A. H.

New York Liederkrantz, Jan. 15

The first of this season's concerts of the New York Liederkrantz took place on Sunday evening in the hall of the clubhouse, when Otto Wick appeared before the members of the club and their friends as the new conductor of the society. Mr. Wick was "acting conductor" last season during the illness of the then conductor, but this was his first appearance as official leader of the Liederkrantz's choral body. The occasion was also the 75th anniversary of the society.

In Mr. Wick's hands the male chorus has developed in quantity and quality. Schubert's beautiful "Twenty-third Psalm" it sang finely. Unaccompanied it gave Kaun's "Die Kütte" and a first hearing of Kirchl's "Das schönste Lied," both with excellent effect. Mr. Wick's composition "Jung Diethelm," dedicated to the Liederkrantz, had its premiere on this occasion and was greatly liked. It is scored for male voices, horn quartet and harp, a unique combination, with which he obtains novel effects.

Elena Gerhardt was the soloist and had a rousing reception on her entry. Of her fine art she gave in a Schubert and Brahms group, accompanied by Katherine Eyman at the piano, and later in Schumann and Strauss songs. The final "Cäcilie" of Strauss won so much applause that she had to reappear and sang Schumann's "Frühlingsnacht."

The second half of the program was devoted to Wagner's "Meistersinger," the orchestra playing the prelude, the mixed chorus singing the "Wach' Auf" chorus, closing with the great Hans Sachs address "Verachtet mir die Meister nicht!" and the "Ehrt Eure deutschen Meister!" Robert Leonhardt, baritone of the Metropolitan Opera, sang the music of Sachs in admirable fashion and the chorus and orchestra combined to make the end of the concert an inspiring one. Throughout the program Mr. Wick displayed a big gift as a conductor convincingly and was applauded to the echo. In addition to the choral pieces in the first part of

[Continued on page 32]

ALFRED MIROVITCH

Captivates Chicago Again

The Daily Press Says:

Alfred Mirovitch's extremely personal, individual conception of the Chopin Sonata in B flat minor is stamped with authority. He invests it with unwonted vigor and holds one's attention from the first to the last phrase. We noticed his excellent pedaling and the fine brilliance of his technique. Achieved an almost sensational effect in the march by beginning the final marcia movement after the cantabile phrases in D flat in the most tenuous pianissimo and then building up to a crashing forte.—Herman Devries, *Chicago American*, November 28, 1921.

Made a fine impression. He has the big technique, the big sense of structure and a poetic feeling. He is among the important pianists. *Chicago Daily Journal*, November 28, 1921.

Re-engaged for Eight Appearances on the Coast in March

A FEW AVAILABLE DATES STILL OPEN

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Exciting Scenes of Jenny Lind Tour in New Orleans Recalled by Anniversary

NEW ORLEANS, Jan. 16.—Next month the seventy-first anniversary will occur of Jenny Lind's visit to New Orleans. It was on Feb. 7, 1851, that she came to this city, and here she spent one month on her American tour. New Orleans visitors to the Cabildo, the ancient administrative building of the colony, are always interested in the personal mementoes of Jenny Lind to be found there.

The old grand concert piano which was used at her concert is believed to have been found, and pictures of the former St. Charles Theater and a program and ticket for one of her concerts are conserved in a glass case.

The great singer came to New Orleans from Havana on the ship Falcon, which docked in front of the Place d'Armes. A huge crowd filled the square, surging forward in such numbers and in such excitement that Miss Lind became frightened and refused to leave the vessel. The Baroness de Pontalba had deputed herself her hostess during her stay, as the St. Charles Hotel had been

burned shortly before. Miss Lind was conducted in a carriage, drawn by the crowd, to the residence, and that night a torch parade serenaded the singer with a number of musicians from the St. Charles Theater among the leaders.

Fabulous Prices for Seats

Seats for the first concert, which was given the following Monday night, were sold at auction for fabulous prices. At the first seat sale in New York, a hatter had paid \$225 for a ticket, thereby earning the title of "The Mad Hatter." The first ticket sold here went also to a hatter named D'Arcy, who had a shop of Canal and Chartres streets, for \$240. The tickets sold for the first concert went at an average of \$40 and \$50, and the receipts for that night alone were \$25,000.

During the month she remained, Miss Lind gave thirteen concerts, none of which netted less than \$10,000. People came from all over the South to hear her sing. Miss Lind's numbers in the first concert were arias from operas by Rossini, Bellini, Mozart and Meyerbeer, and the "Echo Song," a Swedish folk-melody that created a sensation

wherever she sang it. She also gave the Meyerbeer "Flute Trio, in which she imitated exactly the high, sweet tones and the soft notes of the flute.

Singer's Gifts to Charities

As she did everywhere she went in America, Miss Lind gave the receipts of her first concert to charity. Later she gave another concert at which her share of the receipts was \$5,000, all of which she gave to public and private charities here.

Toward the end of the month Jenny Lind spent in New Orleans, the firemen of the city celebrated their fourteenth anniversary. They made it a festival in honor of Miss Lind. Their procession, which was more than a mile long, paraded to Miss Lind's house, stopped in front of her balcony, and the bands played "Home, Sweet Home." A great bouquet was presented to her when she appeared on the balcony.

Plans were made for Miss Lind to leave New Orleans for St. Louis on a Saturday. The last concert was to be given on Friday. Great crowds assembled from the country round, sought to hear her for the last time. But her steamboat did not get away on Saturday, and as Miss Lind objected to starting her trip on Sunday, the boat waited over until the first of the week, and she gave another concert on Saturday night. Jenny Lind and her party left New Orleans on March 10.

When Cecil Fanning and his accompanist, H. B. Turpin, were in New Orleans last spring, Mr. Fanning was photographed before the home occupied by Jenny Lind, and the picture was sent to London to Mrs. Maude, Jenny Lind's daughter, who had desired a view of the home occupied by her mother at such an interesting period of her life, and about which she had often spoken.

The house, or rather two houses occupied by the Baroness de Pontalba were of a row comprising sixteen, facing a similar row on the opposite side of the Place d'Armes. In four of these dwellings is now domiciled Le Petit Théâtre du Vieux Carré, an organization established to develop the drama among amateurs. In two others, the Quartier Club is doing its work to establish a literary and artistic center in the neighborhood. Artists from everywhere are flocking into the dark hallways, surmounted by the intertwining A and P of the Almonester and Pontalba families.

The Baroness and the Chef

An amusing incident of this visit of Jenny Lind is related. W. M. Thackeray, on his visit to the United States had called at New Orleans, and remained long enough to sample the dishes which gave this city culinary pre-eminence. At Milneburg, just six miles out of the city, a Lake Pontchartrain resort for summer evenings, Boudro's Garden was the popular restaurant. Here Thackeray was served with a dinner which he commented upon later for its excellence in his American Memoirs. When Baroness Pontalba was assured of the coming of Jenny Lind, she betook herself to Milneburg and suggested to Boudro that he come into her kitchen for the period of Miss Lind's visit.

Boudro drew himself up proudly: "I am a proprietor, Madame, not merely a cook! Those who would partake of my delicacies must come to me."

The Baroness, however, was a very masterful person. She advised Boudro to get into her waiting carriage as she could stand no nonsense, she said, and he climbed into the carriage accordingly and was driven back to the town on the river front and installed in the rather limited kitchen of the Baroness. There he prepared his famous dishes for the distinguished guest. Upon her return to England, it is related, Miss Lind was interviewed. "What was your liveliest impression of America?" she was asked. Without a pause, the great singer answered with a laugh, "Madame la Baronne de Pontalba and Boudro, the cook."

HELEN PITKIN SCHERTZ.

Cuthbert Fills "Messiah" Dates

The early part of January brought several engagements for Frank Cuthbert, bass, who appeared successfully as soloist in "The Messiah" with the Pittsburgh Mendelssohn Choir on Dec. 27. He sang again in "The Messiah" with the London, Ont., Choral Society on Jan. 9 and had an appearance in Toronto on Jan. 10. He was booked to sing in Cleveland on Jan. 12 and to give a joint recital with Lenora Sparkes, soprano of the Metropolitan Opera Company, in Pittsburgh on Jan. 14.

Miss Dale Goes Under Hall Management

Arrangements have just been completed by which Esther Dale, soprano, goes under the management of Harry H. Hall of New York. Miss Dale gave a recital for the Woman's Club of Lawrence, Mass., on the afternoon of Jan. 10 and was announced for a recital at Jan. 14.

Genia Zielinska Sings at Benefit

At the concert given for the benefit of the New York Grand Opera Company at the Liederkranz Society on Saturday evening, Jan. 7, Genia Zielinska, soprano, was heard in the "Bell Song" from "Lakmé" and Brahms' "The Disappointed Serenader." She was received with enthusiasm.

Spring Tour for Godowsky

Leopold Godowsky will give a series of piano recitals in the Far West this spring, beginning on March 1 at Casper, Wyo. He will appear frequently on the coast, and his tour will include the leading cities of that part of the country.

Sokoloff Engages Macmillan

Francis Macmillan has been engaged to appear as soloist with the Cleveland Symphony, Nikolai Sokoloff, conductor, on March 23 and 24. He will play the Goldmark Violin Concerto.

The ARTONE QUARTET

Is a Permanent Organization presenting four singers of established reputation in complete concert programs, given under the artistic direction of Francis Moore.

The Artone Quartet was organized about a year ago on the same rigid principles that sustain the standards of the best string quartets. Constant rehearsals have brought a thrilling ensemble and every performance is given with tremendous spirit and superb polish. Programs are carefully built and every concert has been received with stirring and spontaneous appreciation. The choice of soloists for each concert is optional.

The repertoire of The Artone Quartet embraces at least a dozen interesting and unhackneyed song-cycles as well as many familiar ones. A choice from these is suggested as Part I of their programs. Part II is usually miscellaneous and includes some charming shorter quartets, duets and solo selections, or it may comprise operatic selections, entirely. The Artone Quartet is available for Oratorio engagements and the value of securing a perfectly balanced quartet, equipped with all of the standard oratorios, is emphasized for Festivals.

Each artist is also available, separately.

* * * * *

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* * * * *

Direction, Evelyn Hopper
Aeolian Hall, New York



Photo by Weiss
DICIE HOWELL
Soprano



MABEL BEDDOE
Contralto



WALTER GREENE
Baritone



JAMES PRICE
Tenor



FRANCIS MOORE
Director-Accompanist

Kreisler on New Tour Brings His Art to a Vast American Public

[Portrait on Front Page]

WITH his return to the United States for a new concert tour this season, Fritz Kreisler will again delight a vast public with excellences of violin-playing which has won him a unique place in the art world of to-day.

Born in Vienna on Feb. 2, 1875, Kreisler made his first appearance at the age of seven in a children's concert, and after study at the Vienna Conservatorium under Hellmesberger and Auber, won the gold medal in violin-playing at the age of ten. After two years of further study at the Paris Conservatoire under Massart and Delibes, he won the Premier Grand Prix against forty competitors in his particular field. His first American tour was made in 1899, but thereafter for a number of years the artist, though phenomenally successful, abandoned music for successive studies in medicine, art and military science, to the influence of which his wide interests in things supplementary to music may be traced.

The artist's reappearance as concert violinist was effected in a brilliant debut in Berlin in 1899. He revisited the

United States late in the same year, and has since paid a number of visits here. As technician he was first acclaimed by the musicians, and has since become increasingly popular with the general public for the more gracious characteristics of his art. His methods of playing are in certain respects as individual as his style. His arrangements of classic compositions include that of the Tartini "Devil's Trill" Sonata, and a great miscellany of smaller works. A string quartet by Mr. Kreisler was played by the Letz Quartet in 1919, and he contributed the score to two successful operettas.

As performer he has been heard throughout the country, and as soloist with most of the prominent organizations of the United States. He is accomplished as a pianist and has appeared as accompanist to his friend, Reinhold Warlich. As a violinist his interpretative gifts have gained him the widest public. His re-entry into London last summer, after some years of absence, was a triumphal event and led to extraordinary demonstrations. No less remarkable have been his receptions in America on occasions, for his art has endeared him to music lovers.

Artists Appear at "Conference" on Modern French Composers

The third of a series of illustrated talks on modern French music by Jeanne de Mare, was given at the residence of Mrs. William Ives Washburn on the afternoon of Jan. 13. Miss de Mare gave an illuminating address upon Gabriel Fauré, Maurice Ravel, Florent Schmitt, Paul Dukas, Roger-Ducasse, Déodat de Séverac and Albert Roussel. Besides the interesting information given by Miss de Mare and her remarkable insight into the characteristics of these composers, the singing of John Barclay, baritone, raised the program to a height of artistic excellence not often found in conferences of the sort. Mr. Barclay, who has only recently come to this country from his native England, is a singer of whom things of ultimate excellence are to be expected. Possessing a voice of exceptional beauty flawlessly trained, he unites with this, musicianship of a high degree and interpretative ability quite unusual. Besides Mr. Barclay, the other capable soloists were Miss de Mare, Mrs. A. Nikoloric and Frederick Bristol, pianists.

J. A. H.

Enesco's "Rhapsodie Romaine" was played under the conductorship of Carl Edouarde by the Strand Theater Orchestra during the week beginning Jan. 6.

SYRACUSE HAILS KREISLER

Audience of 2000 Hears Violinist in Recital—Local Concerts Continue

SYRACUSE, Jan. 16.—Fritz Kreisler played to an audience of 2000 at the Mizpah Auditorium Friday night, under the auspices of the recital commission of the First Baptist Church. Many persons were turned away through lack of room. Because of the great success of the commission's work this year, it has received requests to present Mme. Jeritza and Feodor Chaliapine next season.

Dean George A. Parker of the College of Fine Arts, provided the recent program of the Saturday noon concerts at Keith's, which are now attracting crowds. Walter Vaughan, tenor, was a splendid assisting artist.

Patrick Conway, conductor, is now devoting the greater part of his time to the new Watertown Symphony which he organized and which gave its first concert on Jan. 11.

K. D. V. P.

Strauss' "Till Eulenspiegel," as accompaniment to a scenic film in which various comic distortions had been incorporated by the facetious cameraman, was played by the orchestra of the Capitol Theater under the baton of Erno Rapee during the week beginning Jan. 15. Herma Menth, pianist, played Liszt's Concerto in E Flat.



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NOTABLE PRESS TRIBUTES IN BRIEF TO EASTON AND ALTHOUSE AS SANTUZZA AND TURRIDDU, RESPECTIVELY, IN "CAVALLERIA RUSTICANA."

"Easton excelled as Santuzza, giving the most finished enactment of this part yet seen in Columbus."—Columbus Dispatch, Oct. 15, 1921.

"Althouse made a swaggering and ruthless Turriddu and voiced his music authentically and with power."—Columbus Dispatch, Oct. 15, 1921.

"Easton gave an admirable performance. She has a beautiful voice and she seemed well suited to the part of Santuzza."—New York Herald.

"Althouse made Turriddu a vigorous, forceful young man; his voice had fire and passionate sincerity as well as unusual beauty."—New York Mail.

"Her Santuzza proved to be one of the most dramatic we have seen. She is a singer of rare musicianship."—New York Globe.

"Althouse is the American Muratore of the concert platform."—Chicago Evening American.

"Her Santuzza was a moving and eloquent portrait recalling Calvé in the part."—Philadelphia Ledger.

"His singing of the part was a real triumph."—Philadelphia Bulletin.

"She is ideal in the rôle. It is one of the best things she has done here. Temperamentally and vocally she is very well suited to it."—New York Telegram.

"All were moved by the freshness and beauty of Mr. Althouse's voice and by his exceptionally intelligent and convincing interpretation."—Boston Post.

PROGRAM AS GIVEN IN COLUMBUS, O., ON OCT. 14th LAST WITH STRIKING SUCCESS. THIS FEATURED THE SCENE IN COSTUME FROM "CAVALLERIA RUSTICANA"

PROGRAM

1. Operatic Aria.....Miss Beck
2. Operatic Aria.....Mr. Althouse
3. Operatic Aria.....Miss Easton
4. Song Group.....Mr. Althouse
5. Song Group.....Miss Easton
6. Piano Soli.....Pianist
7. Scene from "Cavalleria Rusticana".....Miss Easton
Mr. Althouse
Miss Beck

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NEW YORK, JANUARY 21, 1922

WANTED: SIR JOSEPH PORTER, K. C. B.

MID-SEASON, and no Gilbert and Sullivan! Nor is there in sight a *Nanki-Poo* to tune-fully tell his catalog of songs. *Yum-Yum* seems far from any bright wedding dawn, and no "insult" is sufficient to produce *Pooh-Bah* and his famous sneer. As for *Katisha*, her celebrated left elbow is no longer on view. At least, such is the sad state of affairs in New York. Things are different in London. There the virtuous *Mikado* is still as eager as ever "to make the punishment fit the crime," and *Ko-Ko* as ready as of yore to sing of the plaintive "dicky bird."

Londoners may sigh over the fall of Covent Garden to the irrepressible D'Artagnan Fairbanks and his "Three Musketeers"; they may point to the glories of the Metropolitan and lament the decline of their once bright opera. Man has an infinite capacity to crave for that which he has not, looking lightly upon the riches at hand. Therefore it is wholly understandable that some New Yorkers should echo the plaint from the other side of the world, and yearn for some magic bus to transport them temporarily to the Princess Theater—not the Thirty-ninth Street house, but the one overseas—so that *Captain Corcoran* may "do them proud" or *Wilfred Shadbolt* discourse to them lovingly on thumb-screws and racks.

The Gilbert and Sullivan season in London is in merry swing. The productions have included "Ruddigore," "Pirates of Penzance," "Mikado" and "Yeomen of the Guard," and the intention is to go

through the whole list before the lease granted to the happy upholders of Savoy traditions expires in April. Transatlantic advices state that there is no reason to suppose that the season might not be carried on indefinitely at a profit, so encouraging has been the response of the public.

On Broadway the year has been notoriously bad, but one explanation of the theatrical wrecks that strew the much-illuminated thoroughfare is that the practice of economy has developed more discrimination. Worthy productions have prospered, and there is nothing more worthy of a producer's attention than the brilliant heritage that has come to the world from Gilbert and Sullivan. Time was when De Wolf Hopper kept the lamp of the Savoy carefully trimmed. Mr. Hinshaw, too, had a good deal to say, but this is the second season since "Ruddigore" drew New York to Columbus Circle. It is a hard winter indeed that brings no Gilbert and Sullivan. It is surely time for some enterprising manager to "polish up the handle of the big front door" and come out with a series of revivals.

THE ECLIPSE OF THE TENORS

"STRANGE as it seems to us, who live in an age of tenor-worship, nobody in the eighteenth century cared a jot about tenors."

This was the situation in Handel's day, as described by Streatfield. To say that history now is repeating itself would be putting the case too strongly. Yet there is no exaggeration in a statement that the tenors of the Metropolitan, the leading opera house in the world, have been crowded into a secondary place this season.

Happily there is nothing on the horizon to indicate a reappearance of the male-sopranists who were the cause of public indifference to the tenors of Handel's time. No one need fear a plague of *castrati* such as denatured the opera of the so-called golden age of song. No new Senesino, Carestini or Farinelli is likely to capture the ears and the adulations of our opera clientele. The male-sopranists were the peculiar phenomena of their age, and the appetite for their variety of florid vocalism seems to have been buried with them.

A very masculine bass and several very feminine sopranos hold the center of the operatic stage and cause the longest lines in front of the box office, as far as New York is concerned, today. This may be regarded as a natural consequence of the passing of Caruso, since there is no one tenor—excellent though a number of them are—whose song does not come as an anti-climax after the glory of the voice now stilled. Well regarded as they are, there are no transports of enthusiasm for them save from racial groups that make a Roman (or a Milanese or a Neapolitan) holiday of the business of applause. The season's exciting personal triumphs have been won by singers of other classifications.

But in this there is nothing to indicate that the tenor, like the *evirato*, has had his day. Before the coming of de Reszke, when Campanini was no longer young, and in the interval between de Reszke's prime and Caruso's ascendancy, there were seasons when other singers—particularly sopranos—had first claim on the affections of American audiences. Stargazers have nothing to tremble over in this partial eclipse.

COMIC STRIP MUSIC

NOW that Carpenter's "Krazy Kat" ballet score has come out of the West, leaving the door wide open, what's to be done about "Mutt and Jeff," "Mr. Jiggs," "Polly and Her Pals" and "Boob McNutt," to name only a few of the comic strips that straightway will be clamoring for musical illustration? Perhaps we shall have even a symphony, at least a theme and variations, on "The Toonerville Trolley That Meets All Trains," with proper identification of "Tomboy Taylor," "The Powerful Kaktika" and "The Terrible-Tempered Mr. Bang." If Richard Strauss had not been so premature with his "Sinfonia Domestica," it might have satisfied Mr. Briggs as a suitable exposition of "Mr. and Mrs.," though he probably would have insisted on a new "papa love mama" theme at the close.

Irrespective of the individual fascinations of "Krazy Kat," earnest endeavor to represent in tone the various successes of the newspaper comics might materially develop the American composer's powers of characterization. Even here, however, there would be the danger of the cliché, of formalization, of overworking the same devices. The problem would be: how to be individual and original and still hurl the necessary brick!

Personalities



Photo by Fotograms Co.

A Ruthless Marksman in the Lists of the Clay Pigeon Is Giovanni Martinelli, Tenor of the Metropolitan. Who Pursues His Hobby of Trapshooting Not Only in Private, but as Entrant in Professional Meets

Among recent recruits to the sporting organizations of the country is Giovanni Martinelli, who will probably participate in the Grand American Handicap meet of the American Trapshooting Association at Atlantic City next year. The tenor's love for his shotgun is said to be only second to that for his art.

Jeritza—Admiration for the fine natural voices to be heard in America was recently expressed by Marie Jeritza, Viennese soprano of the Metropolitan. Discipline is all that is needed, the prima donna said, to produce some of the world's greatest singing personalities.

Jardon—A rescue in a highly realistic fashion from an authentic blaze was the reported recent experience of Dorothy Jardon, operatic soprano. While on a visit to the office of a New York music publisher, the artist saw smoke ascending from a lower floor. Firemen arrived at this juncture and conducted those present to safety.

Althouse—The distracting influence of the "book of words" at concert or recital is the subject of protest by Paul Althouse, tenor of the Metropolitan. In the hands of auditors, he says, these books serve to minimize the interest in and the effectiveness of the artist's interpretation. As he puts it, "the use of too many adjuncts to appreciation tends to take the edge off the audience's co-ordinate spontaneity."

Carpenter—John Alden Carpenter, the composer, and Mrs. Carpenter, came to New York from Chicago for the first rehearsal of the composer's new ballet, "Krazy Kat." The preliminary antics of this well-meaning animal, as created and performed by Adolph Bolm, were viewed by a distinguished audience, including Mr. Heriman, its originator; Lady Dean Paul, Szymanowski and George Barrère, who conducted the music.

Miura—Though voyaging many miles from the Flowery Kingdom, Tamaki Miura, soprano, seems never to be able to leave the atmosphere of Japan far behind. Since her recent return to America she has made a number of appearances in the rôle of *Cio-Cio-San* with the San Carlo Opera Company. The suns of California are not inappropriate to this exotic rôle, and Mme. Miura has appeared recently at La Junta and Los Angeles. She will be a member of the company for the balance of the season.

Levitzi—The popularity of Beethoven and Chopin among composers was demonstrated on the occasion of Mischa Levitzi's recent farewell appearance in Sydney, Australia, when a vote among the auditors was held to determine the program. From among the numbers he played on his previous eleven appearances in that city, however, the pianist's own Waltz in A received highest rank; and the Beethoven Sonata "Appassionata" and the Schulz-Evler "Blue Danube" won second and third places, respectively, for popularity.

Jordan—Two White House recitals have been given by Mary Jordan, one under the Wilson régime and the second but recently. The latter summons reached the contralto in San Antonio, Tex., where she and her husband, Major Cresson, make their home. Miss Jordan, who was born in America and has received all her training here, says that she holds it a greater honor for an American to appear at the White House than at any foreign court. Her accompaniments were played by an American, Lee Cronican, and it was in an American song, "Vox Invicta," by Mary Salter Turner, to a poem by Nina Salaman, that she made her strongest impression.



What Deems Taylor Thinks of American Musicians

By
Cantus Firmus

IN our youth, when we had frequent occasion to interview burglars, politicians, and similar gentry, we made a unique discovery: deep in the heart of every one of these artists there is a conviction that his respectable acquaintances secretly cherish the same desire to burgle, or otherwise indulge in his specialty.

"Don't tell me," said an eminent pick-pocket to us once in a tone of triumphal disdain, "that that gink (indicating a meek-eyed Methodist pastor), wouldn't dip for a watch if he had the chance!" This gentleman believed it fully; our other friend, the second-story man, attributed the same nocturnal proclivities to his neighbor, the jeweler. We endow others with our own shortcomings, measuring our friends in the mirror of our own limitations.

Which brings us to the newest piece of literature, "Barbarism in This Poor Old Country," which is being published under the deceptive title, "History of Civilization in the United States."

Thirty (count them) writers, who might have been nursed by the same spiritual mother, so similar are their ideas, unite in informing us just what's the matter with our literature, music, philosophy, education, economics, drama, business, et al. The mass effect recalls Mark Twain's weekly diary, which ran somewhat as follows:

Monday:	Got up, washed, went to bed.
Tuesday:	" " " " " "
Wednesday:	" " " " " "
Thursday:	" " " " " "
Friday:	" " " " " "
Saturday:	" " " " " "
Sunday:	" " " " " "

The verdict of the Thirty on American civilization may be summarized by a similar chart:

Music:	Rotten.
Philosophy:	"
Drama:	"

and so on (we can't spare the space for all the ditto marks).

DEEMS TAYLOR, who fills James G. Hunker's boots on the New York World, is the official spokesman for American music in this unique volume. This interpreter of the American soul, who is a composer (incidentally, his name was first introduced to an astonished public by MUSICAL AMERICA), could have dismissed his subject in one vivid word beginning with "R," but he generously devoted sixteen pages to his thesis. As Mr. Taylor is quite personal in his ideas of American musicians, for instance, when he likens their minds to the intellectual organism of that welcome July visitor, the iceman, perhaps we may be pardoned if we also become a trifle intimate. Following the universal instinct, Mr. Taylor insists on attributing to American composers his own stock of virtues. He says the fundamental ideas of American composers are hopelessly impotent—only he doesn't put it in such a delicate way; he makes it clear that native creators belong with Mencken's morons. To quote Mr. Taylor:

"The American composer . . . is lacking in taste, power . . . partially attributed to the American musician's pathetically inadequate technical equipment. Generally speaking, he doesn't know his business. He has been unable, or hasn't bothered, to learn his trade . . . Though it is risky to generalize, it is probably safe to say that among Americans who write music, the man who can reconstruct a respectable fugue or canon, or score a piece for full orchestra, is decidedly the exception. In Europe, of course, any man who did not have his technical resources at his finger tips would have to be a Moussorgsky to be seriously considered as a composer at all.

"The American composer's most complete failure is intellectual. The fact that he writes music seldom warrants the assumption that he has the artist's point of view at all. He is likely to be a much less interesting person than one's iceman.

"To love music, you must be willing to enjoy beauty pretty largely for its own sake, without asking it to mean anything definite in words or pictures. This the American hesitates to do. Since he cannot be edified, he refuses to be stirred. There is nothing left for him, therefore, in music, except such enjoyment as he can get out of a pretty tune or an infectious rhythm.

"Suppose most of American music is trivial and superficial? How many Americans would know the difference if it were profound? The composer here lives in an atmosphere that is, at the worst, good-natured contempt."

Mr. Taylor is generous, astonishingly generous, however, to music critics, now that he is one of them.

"Music criticism in America is amazingly good in the cities," he observes. He complains, however, "there is no medium for the exchange of contemporary thought, for the discussion of topics having a non-professional, cultural interest." This, like Mr. Taylor's idea of "music journalism" is largely a matter of definition of what he means by "contemporary thought." According to Mr. Taylor, native musicians wouldn't know a thought even if properly introduced to one.

THE worst enemy of progress is reform-progressivism, a pseudo-liberalism that summarizes in a few stilted thoughts, that makes no acknowledgment of achievements or accomplishments of dissenting schools. Mr. Taylor had full opportunity to tell about some genuine evils existing in America's music, yet for some reason he is silent. He denies all and affirms nothing. A Paine symphony, we submit, says more than Mr. Taylor's chapter, and says it less fatuously.

AN enormous vista was open to the World critic, but he has missed his opportunity. He attacks the composer who has no defender, but he weakens when it comes to defying living gods. The other writers in the book are more courageous; they

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name names. For instance, the author of the essay on "Journalism"—no matter if we disagree with the idea, we are bound to admire the outspokenness of the writer. But the candor of the writer on "Music" cannot induce such admiration.

NOT that we blame Mr. Taylor; rather the editor of "Civilization in the United States." A new chapter is devoted to "Sport and Play" by the illustrious Ring W. Lardner. Now why in the world couldn't Editor Stearns have selected Mr. Lardner to prepare the chapter on "Music" and permitted Mr. Taylor to have conducted an inquiry in "Sports" or "The Small Town," or "Business," or "Engineering," or some other harmless division?

ONE of Mr. Taylor's column-mates, F. P. A., has an admirable organization known as the "Bum Sports Club." As Mr. Taylor has presented only the soiled side of the shield, and has made only a feeble protest against a few of the most glaring evils and has hesitated to take up the sword against the mighty when the opportunity offered, we hereby nominate Mr. Deems Taylor of the New York World for membership in this organization.

Musical America's Question Box Appears This Week on Page 40

Contemporary American Musicians

203

Theo Karle

THEO KARLE, tenor, was born in Perry, Iowa, July 30, 1893. He received his general education in public school and with private tutors, and his vocal studies were pursued with Edmund J. Myer, with whom he studied from June, 1910, until the present time, both in Seattle and in New York. Before coming East, Mr. Karle appeared in concert on the Pacific Coast, and was also seen in the leading tenor rôles of operas with one of the Pacific Coast companies. His first New York appearances were made with the Rubin-



Photo by Central Photo Service

Theo Karle

stein Club in January, 1916, under the leadership of William H. Chapman. His recital début in this city was made in October of the same year, when he was heard at Aeolian Hall. The same season he toured as soloist with the New York Philharmonic Orchestra, and also appeared with Geraldine Farrar at the Maine Festival and with Alma Gluck at the Worcester Festival.

Since that time Mr. Karle has appeared constantly throughout the country, having been heard as soloist with all the leading symphonies and before the leading clubs. His coast-to-coast tours have been many, one season his concerts taking him across the country three times. In 1919, Mr. Karle appeared as leading tenor in the production of the "Wayfarer" in Madison Square Garden, New York City. In the six years of constant recital work, he claims to have sung before more than 1,000,000 persons.

**Augusta Cottlow Plans
to Feature MacDowell
Work at N. Y. Recital**



Augusta Cottlow, Pianist

Unusual works will be included in the program which will be given by Augusta Cottlow, pianist, at her only New York recital of the season, at Aeolian Hall on the evening of Jan. 27. Among these will be the "Indian Sketch-book" of Busoni and the same composer's Four

Studies based on Indian melodies. Well known as a MacDowell interpreter, Miss Cottlow will play the Sonata "Tragica" of that composer at this recital.

Engage Cuthbert for St. Bartholomew's
Frank Cuthbert, bass, has been chosen to succeed Edgar Schofield as soloist at St. Bartholomew's Church, where David Williams is director of music. Mr. Cuthbert, who comes from Pittsburgh, has just completed a tour on which he appeared in joint recitals with Lenora Sparkes, soprano of the Metropolitan Opera Company, in Montreal, Toronto and London, Canada, as well as Cleveland, Pittsburgh and other cities.

Pauline Watson Plays in Canada

January engagements for Pauline Watson, violinist, are taking her to Canada for three appearances and to Boston for one. She will play at Quebec on Feb. 3; Troy, N. Y., Feb. 6; Poughkeepsie, N. Y., Feb. 8; Easton, Pa., Feb. 11; Elmira, N. Y., Feb. 13; Shamokin, Pa., Feb. 16, and Williamsport, Pa., Feb. 17. Bookings are pending for the last week of the month.

Bortz Re-engages Mildred Dilling

When Mildred Dilling, harpist, played in Pittsburgh on Jan. 6, she was making her fourth appearance within a month under the local management of James A. Bortz. During the 1920-21 season, she was heard in concert with the Bernthaler Trio in the Popular Concert Course presented by Mr. Bortz in the Pittsburgh Carnegie Hall and was called on for three extras after each of her solo groups, with the result that Mr. Bortz engaged her for these dates this season. Only three out of the total of sixteen artists appearing last season in

concerts under his direction were thus honored by the manager. Miss Dilling gave a joint recital with Olive Kline at Allegheny College, Meadville, Pa., in December; a joint recital with Fred Patton at Monessen, Pa., on Jan. 5, and a recital for the Haydn Choral Club of Bellevue, a Pittsburgh suburb, on Jan. 3. Her Pittsburgh appearance was a joint recital with Mr. Patton. Besides these engagements, Miss Dilling has recently appeared in joint recital with Anna Case on Jan. 10; a private recital in New York on Jan. 9, and a New York joint recital with Royal Dadmun on Jan. 11.

Anderson Artists Appearing in Canada

Several Canadian engagements have been booked for artists under the management of Walter Anderson. Frank Cuthbert, bass, sang in Montreal on Jan. 7 and in London, Ont., on Jan. 9, when Pauline Watson, violinist, was playing in Ottawa. Mr. Cuthbert was heard in Toronto on Jan. 10. Miss Watson was in Kingstown on Jan. 11 and was scheduled to play in Brantford on Jan. 13. A Hamilton audience is to hear Mildred Bryars, contralto, on Feb. 1. She will sing at St. Thomas on Feb. 2. Miss Watson will play in Quebec on Feb. 3. Lyell Barber, pianist, is booked for Toronto, on April 27.

Siloti Plays at Morning Musicale

Alexander Siloti, Russian pianist, followed his appearance at the Beethoven Association concert at Aeolian Hall on Jan. 9 and his recital at the same hall on Jan. 15 with an appearance at the Bagby musicales at the Waldorf-Astoria on Jan. 16. He went on tour as soloist with the New York Symphony, under the baton of Albert Coates, for concerts in Washington, D. C., on Jan. 17; Baltimore, Jan. 18, and Philadelphia, Jan. 19.

Ohioans Hear MacCue-Swain Program

A musical program was given at the Waldorf-Astoria for the Ohio Society on the evening of Jan. 9 by Beatrice MacCue, contralto, and Edwin Swain, baritone. The opening and closing numbers were the duets, Smart's "When the Wind Bloweth in from the Sea" and Walthew's "It Was a Lover and His Lass." Miss MacCue's voice showed to good advantage in songs by Wilson, MacDowell, Horn and Roedel. Mr. Swain's delivery of songs by Stuart, Lover, and Speaks was virile in style.

"And his is a reputation built upon solid musicianship. It will endure and increase in volume. Here is the Kreisler talent and Heifetz genius in large measure concentrated in one musician."—Archie Bell, in the *Cleveland News*, Jan. 6th, 1922.

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"Mr. Vecsey surmounted every technical obstacle with unflinching virtuosity. There is double stopping here to dismay all but the stout of heart, and some harmonies that are precarious enough. But most of all there lingers in the memory that gorgeous, 'cello-like G string tone.'"—James H. Rogers, in the *Cleveland Plain Dealer*, Jan. 6th, 1922.

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Cincinnati's Musicians Crown Twelfth Night Rulers in Unique Celebration

Clubs Join in Tribute to Edgar Stillman Kelley and Wilhelm
Bachaus—Pianist in Recital—Symphony Gives Program
of Beethoven and Wagner Numbers

CINCINNATI, Jan. 16.—A "Twelfth
Night" celebration of a unique sort
was given by the Musicians' Club and
the Women's Musical Club of this city, on
Jan. 6. The organizations, of twelve and
forty years' existence, respectively, had
as guests of honor on this occasion Mr.
and Mrs. Edgar Skillman Kelley and Mr.
and Mrs. Wilhelm Bachaus and both the
composer and the pianist made brief ad-
dresses. Before an audience of more
than a hundred invited guests, the cere-
mony of crowning a "king" and "queen"
took place, the rulers chosen being Wal-
ter Aiken and Mrs. Philip Werthner,
presidents of the clubs. A "grand
march of homage," in which all partici-
pated, was followed by the presentation
of C. Hugo Grimm's "Phrygian Rhap-
sody," sung by members of the Women's
Musical Club to flute and piano accom-
paniment by members of the Musicians'
Club. A burlesque organization known
as the "Immature Megaphonium Band"
contributed travesties on popular airs;
and the entertainment also included a
farce, "St. George and the Dragon," pre-
sented by members of the clubs.

The Cincinnati Symphony, Eugene
Ysaye, conductor, was heard in a con-
cert of Beethoven and Wagner music on
Jan. 7. Beethoven's Fifth Symphony
and excerpts from "Parsifal," "Sieg-
fried" and "Tannhäuser" were given.
The applause was generous for this popu-
lar program.

A piano recital of classic numbers by
Mr. Bachaus was given under the aus-

pices of the Matinée Musicale, Mrs.
Adolph Hahn, president, at the Hotel Sin-
ton on Jan. 4. The event was one of a
series of five concerts by noted artists.
The club, which has a membership of
900 associate and seventy-five active
members, gave a luncheon after the re-
cital in honor of the artist.

Paul Bliss, local composer, has left
Cincinnati to accept a position with the
Theodore Presser Company. C. Hugo
Grimm, another well-known composer,
has been appointed organist at the Plum
Street Temple, to succeed John Yoakley,
recently resigned. P. W.

New York String Quartet to Play in Public

The New York String Quartet,
founded by Mrs. and Mrs. Ralph Pulitzer,
is now under the management of the
International Concert Direction and will
make its first public appearance in New
York early next season. This organi-
zation has been active for three years,
chiefly in private concerts at the home of
the founders. It consists of Ottokar
Cadek, first violin; Jaroslav Siskovsky,
second violin; Ludvik Schwab, viola, and
Bedrich Vaska, 'cello.

Clara Butt Coming Early Next Month

Dame Clara Butt, Kennerly Rumford
and their concert company will arrive in
America about Feb. 4, and will give their
first concert at Vancouver, B. C., on
Feb. 7.



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FINE ARTS BUILDING, CHICAGO

Chicago Establishes Her Claim to

Audiences Revel in Riches of Opera's Ninth Week

Maria Ivogün Rouses Hearers in Début as "Rosina"—
"Pelléas et Mélisande"
Shows Mary Garden at Best
—Galli-Curci in "Bohème"
and "Lakmé"—Claire Dux
Triumphs as "Nedda"—
"Thaïs" and "L'Amore dei
Tre Re" Repeated with
Changes in Casts

THE beauties of the "Barber of Seville" were never so well brought out as at the performance Saturday night when Maria Ivogün made her début as *Rosina*. An accomplished actress and an excellent coloratura singer, Mme. Ivogün not only captivated the audience but seemed to inspire her co-artists to heightened efforts. She won the distinction of breaking the no-encore rule at her first appearance. Her singing in the early acts had been rewarded by outbursts of applause, but at the conclusion of the lesson scene nothing but an extra number would suffice. Mme. Ivogün chose for her two numbers the "Vienna Woods" by Johann Strauss, a lilting bit of light music, and the "Villanelle" by Del Acqua. When the applause had continued unabated for some minutes, she added an Italian song which gave opportunity for a marvelous pyrotechnical display. Her coloratura work is facile, and in its lower register her voice has a full, sweet quality. The "Una voce poco fa" and her duets with *Almaviva* were admirably done. Schipa as the Count, Ballester as *Figaro*, Trevisan as *Bartolo*, Lazzari as *Basillio* and Maria Claessens as *Berta* aided in the performance. Mr. Ferrari conducted.

Mary Garden Portrays "Mélisande"

"Pelléas et Mélisande," the opera of Claude Debussy, inspired by Maeterlinck's play, was given after the lapse of a year or two by the Chicago Opera at a special performance Sunday afternoon. There is a sheer beauty about this opera; beauty of an evanescent kind that gives the listener few thrills, spiritually or emotionally, but in delicacy and charm it weaves a potent spell. There was unsurpassed opportunity for Giorgio Polacco to display his refinements of expression, his ability to create impressive moods.

Mary Garden brought an ethereal quality quite remote from her usual demonstrations to the rôle of *Mélisande*. Her characterization was remarkable in

the way in which she caught the pure, detached spirit of Maeterlinck's heroine. Nothing earthly obtruded into the picture she made of unsullied and unseeing innocence. She was a beautiful *Mélisande* to look upon and her movements were true poetry.

Fine support was accorded Miss Garden by Alfred Maguenat, Hector Dufranne and Edouard Cotreuil. Maguenat as *Pelléas* poured forth his sonorous tones in a mounting climax, singing as if inspired in the window scene with *Mélisande*, and rising to even greater effects in his rapture of love at the fountain. Dufranne gave a dramatic portrayal of *Golaud*. His stormy scene with *Mélisande* was powerfully enacted and the death scene was done with fine restraint. Cotreuil was always sympathetic as *Arkel*, and Maria Claessens sang well as *Genevieve*. Melba Goodman was heard for the first time as *Yniold*, displaying a light, fresh voice which she used to good effect. Constantin Nicolay appeared as the *Doctor*.

Galli-Curci Sings Twice

Galli-Curci brought back the *Mimi* of tradition to the Auditorium on Monday night when "Bohème" was repeated before a capacity audience. She sang beautifully and evoked sympathy for the pathetic creature she portrayed. Purity of tone and delicacy of expression marked her work, and repeated plaudits evinced the delight of her hearers. Tino Pattiera, whose work has shown consistent improvement since his advent with the company, definitely took his place as an artist of first rank with his performance as *Rodolfo*. He sang with freedom and fullness of tone. Mary McCormick appeared for the first time as *Musetta*. She acted with spirit and proved a fascinating soubrette, but her voice is too high-powered for the light music of the rôle. She sang the Waltz Song effectively and received many a curtain call. Rimini, Trevisan, Lazzari and Defrere were in good voice, and Angelo Ferrari brought out the full beauties of the score.

Galli-Curci presented the first "Lakmé" of the season on Jan. 11, finding in the pleasing music of Delibes a vehicle perfectly suited to her talents. Her opening aria showed some vacillation

but before the opera was far advanced she had regained her customary fluency. The Balatella was of course what the audience waited for, and the applause at its conclusion placed the no-encore rule in jeopardy. Tito Schipa was not far behind in point of popularity, and his singing of the "Fantasia" and the love song in the last act was finely done. Irene Pavloska was in excellent voice as *Mallika* and brought a full warm tone to her duets with Mme. Galli-Curci. Baklanoff filled the rôle of *Nilakantha* admirably, displaying a fine contrast in the tenderness toward his daughter and his hatred of the interloper. Maguenat, Mojica and Margery Maxwell sang their parts well, and the ballet led by Serge Oukrainsky was a striking spectacle. Gabriel Grovlez conducted.

"Thaïs" and "Love of Three Kings"

Mary Garden presented her familiar characterization of *Thaïs* on Jan. 10, and succeeded in making her impersonation thrilling if not convincing. When Miss Garden attempts the portrayal of a high-powered emotional rôle, she is apt to verge upon mere theatricalism, and it was this that robbed the story of much of its sincerity. Her conversion is not the attainment of spiritual light but the result of a sudden hysterical mania. The rest of the cast was the same as in the earlier performance. Riccardo Martin was in excellent voice as *Nicias*, Cotreuil made a convincing *Athanael*, and Margery Maxwell, Maria Claessens and Nicolay performed creditably. Mr. Grovlez conducted.

The indisposition of Lucien Muratore gave Mr. Martin an opportunity to appear as *Avito* in "L'Amore dei Tre Re" on Jan. 12. The bold resonance of his voice fitted the part well, and he sang with assurance and sincerity. His acting was no mere imitation of well known patterns, but showed thorough understanding and individuality. Mary Garden, Baklanoff and Virgilio Lazzari appeared in their accustomed parts. Mr. Polacco conducted.

Claire Dux Heard Again

Claire Dux had an opportunity to give another of her resplendent characterizations as *Nedda* in the only "Pagliacci"

of the season at the Saturday afternoon performance, Jan. 14. When the opera concluded, matinée patrons marveled at the mystery that has kept her in comparative seclusion. Her acting was the sprightliest and most vivacious seen on the Auditorium stage this season and her singing was beyond reproach. A page could be written on the consummate art of her portrayal, on the play of emotion that made a living being of the character. She was in her best voice, and her tones were of exquisite freshness and purity. Joseph Schwarz was a novel *Tonio*, presenting a queer admixture of diabolical cunning and appealing sympathy. His singing of the Prologue and his duets with Mme. Dux won him many plaudits. Muratore as *Canio* was not his customary dominating figure, but he sang the "Vesti la giubba" with fine effect. Defrere and Oliviero completed the cast, and Mr. Cimini worked wonders with the score.

The companion piece was a revival of Carpenter's ballet, "The Birthday of the Infanta." The music was entrancing, and the ballet by Pavley and Oukrainsky an artistic production. The former as the *Gypsy* and the latter as *Pedro* did excellent pantomimic work, and M. Bublitz and Mmes. Dagmara, Nemeroff and Shermont gave distinguished aid. Isaac Van Grove made his début as conductor, creating an impression of firmness and full understanding. EMIL RAYMOND.

NESTA SMITH IN RECITAL

Violinist Displays Promising Musicianship in Sincere Performance

CHICAGO, Jan. 14.—Nesta Smith, violinist, of the American Conservatory, in recital at the Playhouse on Jan. 8, displayed an intimate knowledge of her instrument. She is an agile technician and her bowing is firm and productive of an even but light tone.

The Paganini-Wilhelmj Concerto in D was exacting but Miss Smith showed a proper conception of the music and enjoyed some brilliant moments. The Handel Sonata in E was played with forthrightness and was given a satisfactory interpretation. Short compositions by Herbert Butler, Burleigh and Cameron White received sprightly treatment and a Paganini-Kreisler Etude was done with dexterity. The Sarasate "Carmen" Fantasie evoked much applause, and Miss Smith was obliged to add extra numbers. Mabel Stapleton furnished efficient accompaniments.

Revival of "Tristan und Isolde" Brings Plaudits to Worthy Cast

CHICAGO, Jan. 15.—Wagner definitely resumed his place in the hearts of Chicago opera-goers when a satisfying revival of "Tristan und Isolde" was given by Mary Garden's forces at a special performance Friday evening. A prolonged demonstration proved the whole-hearted appreciation of the audience for the opportunity to hear again this greatest of music dramas. "Tannhäuser," which had been given in English last year and has drawn capacity houses at repeated performances this season, only served to whet the taste of the public. The production was worthy of the plaudits that were showered on the singers, on Giorgio Polacco, the conductor, and Jacques Cini, stage director. The applause rose to an ovation when Mr. Polacco commanded the orchestra players to rise and himself led the tribute in their behalf.

Mme. Beatrice Kottlar, soprano of the Frankfort Opera, was specially engaged for the rôle of *Isolde*. She provided a combination of stirring vocalism and emotional acting that made the opera pulsate with human understanding. Her voice is of powerful dramatic quality, with an exceptional range. In its lower register there is a rich contralto texture which colored the Wagnerian music in a rare way. At its height it is a glorious organ, swelling into vigorous cadences or lapsing into tones of tender appeal. Under perfect control at all times, the voice of Mme. Kottlar enabled

her to present a remarkable *Isolde*. Her acting was not unequal to her singing. The picture she made after drinking the love potion will long be remembered. The rest of the play was filled with heated climaxes charged with the finely restrained quality of her art. Her duets with *Tristan* were sustained passages of tenderness, and the "Liebestod" was profoundly moving.

Richard Schubert gave a delineation of *Tristan* that transcended any work he has done this season. He sang with unrestrained ardor and freedom, with an unsuspected purity and limpid quality in his high notes. There was no trace of the rasp that had occasionally jarred his hearers in earlier performances as *Tannhäuser*. It was a voice of great beauty that sang the love of *Tristan*, and his portrayal of the knight was most effective.

Eleanor Reynolds as *Brangäne* acted with reserve and sang with colorful voice. Edward Lankow made his first appearance with the company as *Marke*. He seemed too self-effacing for this dynamic part, and his voice lacked the proper ring in the forceful passages.

The work of William Beck as *Kurvenal* was admirable. His powerful baritone amply colored the vigorous music of the part and his long duet with the dying *Tristan* was spirited and sincere. Defrere as *Melot*, and Dua, Mojica and Cantor in other rôles furnished good support. The orchestra played as if inspired under the leadership of Giorgio Polacco. The brasses sounded more mellow and the strings more delicate than usual. EMIL RAYMOND.

"Salome" Suppressed Again by Chicago Opera Executives

CHICAGO, Jan. 14.—"Salome" has been barred by the Chicago Opera Association. The opera, which was revived after a lapse of eleven years on Dec. 28, and which was scheduled for its third performance on Monday, Jan. 16, was canceled summarily after the formation of the Civic Opera Association. Officials of the new opera executive board disclaim knowledge of the cause of the removal, however. It is said that Edith Rockefeller McCormick caused its suppression. Many box-holders turned in their seats the night of the first performance and have consistently refused to attend, and protests have been made against its production. "Pelléas et Mélisande" was substituted for the canceled opera. "I know of no reason for the change," said Samuel Insull, president of the new executive board. "I have been looking forward to seeing 'Salome' Monday, as I missed the first two performances."

The opera will be given in New York and in twelve cities to be visited by the Chicago Opera.

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Musical Supremacy of the West

ELLY NEY PLAYS AS SOLOIST WITH STOCK

Heard in Fine Performance of Brahms' Concerto—Popular Works Given

CHICAGO, Jan. 16.—Elly Ney, substituting as soloist with the Chicago Symphony in the place of Mme. Yolando Mero, who was prevented from appearing by the illness of her husband, added to the number of her ardent supporters at the regular concerts of Friday and Saturday at Orchestra Hall. Mme. Ney played the Brahms B Flat Concerto. She wove a delicate pattern that contained mystic tints and seldom heard nuances. Her climaxes were powerfully designed and executed. Her high musicianship was paramount at all times and the effect was one of full understanding and equally complete revelation.

The Fourth Symphony of Tchaikovsky was given a reading of enduring memory by Frederick Stock. The "Four Ancient Dances" of Respighi, with their beautiful melodic content and agreeable rhythm, received a spirited interpretation.

The eighth popular concert of the Chicago Symphony was given at Orchestra Hall on Jan. 12. The program included the Unfinished Symphony of Schubert, two Moszkowski numbers, and works of Smetana and Lalo. Jacques Gordon, concertmaster, and M. Zukovsky gave a delightful performance of the Andante from Bach's Concerto for two violins. Mr. Stock conducted.

MUSICIANS' CLUB FOSTERS AIMS OF LOCAL ARTISTS

Programs to be Given by Chicagoans—Anna Burmeister and Wally Heymar in Opening Concert

CHICAGO, Jan. 14.—A definite move toward the recognition of Chicago artists was taken by the Musicians' Club of Women in their first public concert at the Blackstone on Jan. 9. Anna Burmeister, soprano, and Wally Heymar, violinist, were the soloists. The concert was given for the benefit of the extension department, which has arranged a series of concerts at Chicago institutions at which local artists will appear. They will be paid out of the funds of the club, and the project will thus serve the double purpose of affording the musicians frequent public appearances and providing them with an income. The list of members who have endowed the fund includes Mrs. J. N. Eisendrath, Mrs. Lillian White Freyn, Mrs. John Hardin, Mrs. Charles Krum, Mrs. Miriam Larkin Stenson, Mrs. Edgar M. Snow, Elizabeth Stokes, Mrs. A. F. Callahan, Samuel Alschuler and Mr. Nathan.

The first concert was attended by a large audience. Miss Burmeister displayed a lyric voice of ample dimensions

VITTORIO TREVISAN

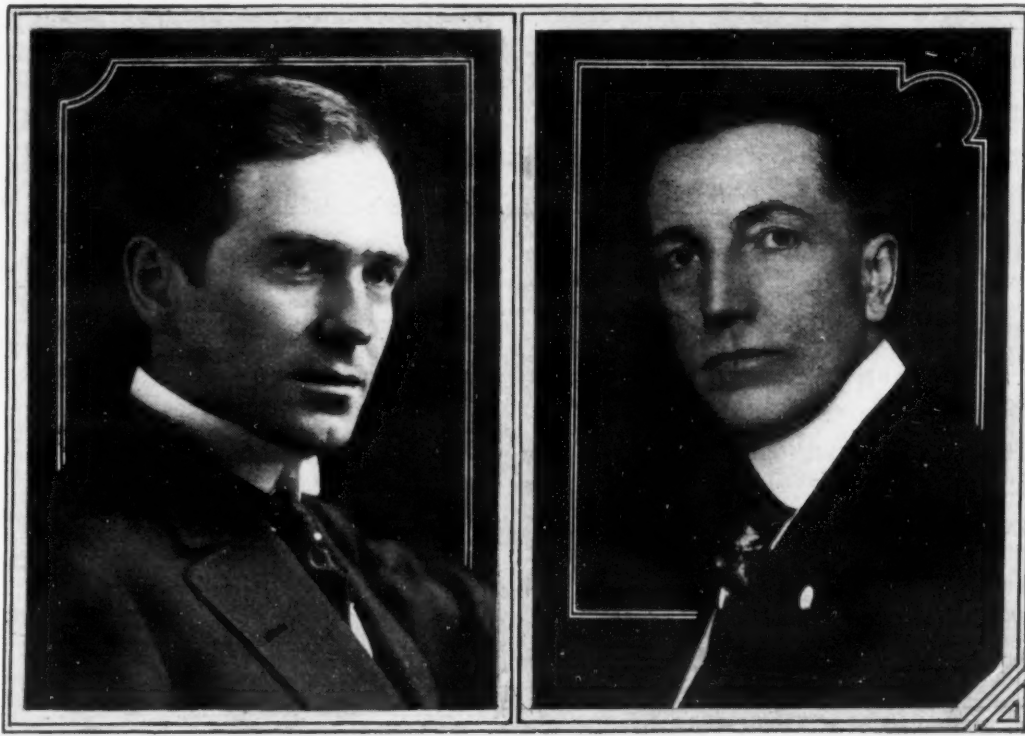
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CAROLYN WILLARD

PIANIST

FINE ARTS BUILDING, CHICAGO

Making Good Music Popular Is the Aim of F. J. A. Forster



James G. MacDermid and Frederick Knight Logan, Two Recent Additions to Forster Music Publisher Catalog

CHICAGO, Jan. 14.—The problem of treating with the music dealer, the concert artist and the purchasing public in order to insure the success of a new musical work has been studied from many angles by F. J. A. Forster, head of Forster Music Publisher, Inc. The task of meeting these three varying standards of criticism is frequently a taxing one, he asserts. Mr. Forster is chiefly concerned with the move to "make good music popular."

"The concert artist," he declares "is becoming aware of the necessity of interesting his audiences as well as elevating them. They are adding to their programs something beside the aria and the concert piece. New music is more in demand than ever before, and the problem is only to find that which has a worthy popular appeal."

"A rigid test should be applied to every work before it is offered to the public," says Mr. Forster. "The musical texture should be examined by competent judges who can pass on the artistic

and fine quality. She sang an aria from "Don Giovanni," some French songs and an American group. Numbers by Alice Barnett and Richard Hageman were repeated in response to insistent demand. Ruth Bradley played artistic and intelligent accompaniments. Miss Heymar revealed a pure but somewhat attenuated tone in the Tartini G Minor Sonata and the Vieuxtemps Ballade et Polonaise. Two numbers by Kathryn Whitfield were given a lilting interpretation. The accompaniments were played by Beulah Taylor Porter.

Margery Maxwell Opens Musicale Series

CHICAGO, Jan. 14.—The South Shore Country Club has inaugurated a series of Sunday musicales to be given semi-monthly. Margery Maxwell, soprano of the Chicago Opera Association, was soloist at the first concert on Jan. 8. She sang the "Waltz Song" from "Bohème,"

merits; the words of a song should be scanned carefully to eliminate anything that might give offense. The song should then be tried out before various types of audiences to discover where its peculiar appeal lies. It is then possible to determine what are its chances for success.

"In offering a song to the public, there are many avenues of approach. The public school music courses provide an outlet for many high types of work; churches are giving music greater consideration than ever before and will accept the right kind of song; music societies are always on the lookout to enlarge their libraries. For the individual taste many elements demand attention. The cover of a song may lead to success or failure, and it is never poor judgment to give a number an artistic setting in keeping with the spirit of the composition."

Two composers who have recently joined the Forster enterprise are James G. MacDermid and Frederick Knight Logan. Both of these are American musicians, whose works have attained popularity.

the "Jewel Song" from "Faust," numbers by Grieg, Faurdren and Rimsky-Korsakoff, and an American group. Richard Hageman was the accompanist.

William Phillips Sings in Rogers Park

CHICAGO, Jan. 14.—William Phillips, baritone, was soloist at the annual concert of the Rogers Park Woman's Club on Jan. 3. His principal number was the "Evening Star" aria from "Tannhäuser" which he sang with distinction. The "Canoe Song" by Lieurance, "The Eagle" by Carl Busch and works by Denmore and Hughes were well received. Zetta Gay Whitson, violinist, and Carol Robinson, pianist, assisted in the program.

Hess and Reuter to Introduce New Works

CHICAGO, Jan. 6.—The first performance of a Sonata for piano and cello by Clarence Loomis, Chicago composer, will be given by Hans Hess and Rudolph Reuter in a concert at Kimball Hall on Jan. 31. The work has been dedicated to Mr. Hess. A feature of the second concert to be given on Feb. 28 will be a new Sonata by Vincent d'Indy, and the first performance of the Dohnanyi B Minor Sonata.

RECITALS OF WEEK FULL OF INTEREST

Lhevinnes, Flonzaleys, Huberman, De Gogorza and Prokofieff Heard

CHICAGO, Jan. 14.—Josef and Rosina Lhevinne appeared in joint recital at Orchestra Hall on Jan. 8. Their first number was the Mozart Sonata in D for two pianos in which their work dovetailed with nicety and precision. Mrs. Lhevinne displayed a mastery of technique and a spirited manner of playing that makes her a worthy aide to her distinguished husband. Mr. Lhevinne played the Beethoven Sonata, Op. 111, giving admirable expression to the work. He also played a Nocturne and a Scherzo by Chopin with sincerity and added a new work in manuscript, "The Jester," by C. Beecher, which proved to be a clever piece of music. Two Etudes by Moscheles and the Bakalireff "Islamey" concluded the program.

The Flonzaley Quartet returned to the Blackstone on Sunday to reap further eulogies by their presentation of a delightful program. A new work, the "Fantasy Quartet," by Eugene Goossens, was the most interesting number. The composition, in five movements, is a work of originality and importance. Subtle variations in sentiment and expression give it constantly new appeal. The Flonzaleys brought out its light spirit and charm of melody in effective style. The Mozart Quartet in D was beautifully played, and the Haydn Serenade and the Mendelssohn Scherzo, Op. 44, No. 2, were given artistic interpretations.

Bronislaw Huberman, violinist, and Emilio de Gogorza, baritone, were heard at the Blackstone on Tuesday, Jan. 10. Mr. Huberman displayed his virtuosity in the Tartini "Devil's Trill" Sonata, executing the most difficult passages with dash and brilliance. His bow arm is a marvelous piece of mechanism and his tone gave constant delight. The Beethoven Romance in G and two Tchaikovsky numbers were finely interpreted and a group by Chopin and Elgar revealed sincere musicianship. Paul Frenkel assisted at the piano. Mr. de Gogorza opened his program with a Russian group, of which "The Wounded Birch" by Gretchaninoff was sung with feeling. A group of Spanish folk-songs was given with spirit, and numbers by Sidney Homer, O'Hara, Cyril Scott and Dobson were received with marked approval. Helen M. Winslow furnished artistic accompaniments.

Serge Prokofieff appeared in recital before the Orchestral Association at Mandel Hall on Jan. 10. He played two of his own piano compositions, the D Minor Sonata and a Toccata, both burdened with difficulties. They were not unattractive, but drew their chief interest from rhythmic passages of stirring power. A seldom heard Praeludium and Fuga by Buxtehude, two Schumann numbers, Beethoven's "Country Dances" and "Pictures from an Exhibition" by Moussorgsky provided more grateful music. The virtuosity of Mr. Prokofieff assured their presentation in a manner brilliant and effective. E. R.

CHICAGO, Jan. 14.—The Philharmonic String Quartet gave a concert at Fullerton Hall on Jan. 8. The program included the Dvorak Quartet in E Flat, a Lalo valse, the "Spinning Song" by Hollaender, and numbers by Beethoven, Grieg and Haydn.

Additional Chicago News
on page 45



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NORFOLK ORCHESTRA PLAYS PART OF LOCAL NOVELTY

Movement of Work by Walter E. Howe
Featured—Sophie Braslau Greeted
in Recital

NORFOLK, VA., Jan. 13.—The Norfolk Civic Orchestra, at its concert at the end of December at Armory Hall, played the second movement of the "Negro Concerto" composed by the conductor, Walter Edward Howe. This movement proved so attractive that the composition would seem to be well worth a public hearing. Mozart's "Jupiter" Symphony was also included in the program. John B. Miles, concertmaster, appeared with success as soloist.

This orchestra is an important feature of the city's musical organizations. The services of all the fifty-six players are given free, and as many of the performers have other numerous engagements, full rehearsals are rare. It is hoped that ultimately the performers will be paid either by public subscription or by the city.

Sophie Braslau, at Armory Hall on Jan. 10, gave a delightful program. This was Miss Braslau's third appearance in Norfolk, and the audience was estimated at more than 1500 persons. Rarely has Norfolk had a more enthusiastic audience. Miss Braslau gave encore after encore, finally sitting down to the piano herself and singing the Habanera from "Carmen." At the last she came forward and signalling for silence, said, "I want to thank you for being one of the most wonderful audiences I have ever had." "Weinachten," by Werner Josten, called forth a storm of applause, as did also "Eili, Eili," and three songs by Moussorgsky.

Much to the chagrin of Norfolk music-lovers, the Melody Club suffered such

serious losses with their operetta early in the season that it has been obliged to cancel all further concert engagements for this season. The community is, therefore, deprived of the visits of the Letz Quartet, Lucrezia Bori, and Alberto Salvi. The Melody Club, however, has been reorganized and incorporated, retaining Mrs. Silance-Smith as musical director, and hopes to resume its concerts next season.

L. C. W.

FLONZALEYS IN SYRACUSE

Quartet Presented by Morning Musicals
—Local Artists Appear During
Week

SYRACUSE, N. Y., Jan. 16.—The Flonzaley Quartet gave a program of works by Beethoven, Mozart and Bloch recently with unexcelled artistry. It was under the auspices of the Morning Musicals, Inc., and a large audience showed its enthusiasm.

Grace White, instructor of violin at the College of Fine Arts, gave a recital recently with George MacNabb at the piano.

Elliott Stewart, tenor, from Utica; Mrs. Margaret Ryder Kanar, contralto; Verna Orloff, violinist, and Mildred Harriet Edgerton, pianist, provided the program for the Salon Musicale during New Year's week at the home of Mrs. James W. Pennock.

The Music Settlement School made \$300 through the carol singing under the direction of Mrs. Paul Whitney on Christmas Eve.

A number of changes have been made in church choirs of Syracuse. Harry L. Vibbard has taken the organ at First Baptist Church in place of Charles M. Courboin and Morton Adkins is in charge of music at May Memorial Church.

K. D. V. P.

ST. OLAF LUTHERAN CHOIR IN FINE SACRED CONCERT

Capacity Audience Hears College
Chorus Under Christiansen—Char-
lotte Peegé Sings

MILWAUKEE, Jan. 14.—In its return concert here, the first of its tour this year, the St. Olaf Choir achieved even more distinction than last year, drawing a capacity audience. The work which F. Melius Christiansen, the conductor, has accomplished with these student singers, is unique, and the smoothness of phrasing and melody is stirring in effect. An exceptionally interesting program presented the Bach "Spirit That Helpeth Us," Schumann's "How Fair the Church," some old chorals and others.

Charlotte Peegé again appeared at the auditorium in a concert given for members of the G. A. R. She admirably presented songs by Grieg, Gretchaninoff, Ferrari and others. Miss Peegé, who has appeared here before, was accorded a hearty reception.

A club called the MacFadyen Club, in honor of Alexander MacFadyen of this city, has been organized. At its recent meeting, in the home of Mrs. K. Hardke, a program of piano, violin and chamber music works was presented.

C. O. S.

Roderick White Plays with Euphony Society

Roderick White, violinist, has returned from a trip to the Pacific Coast, during which he appeared in concert with Mme. Destinn. While there, Mr. White had an opportunity to fly at Pasadena with one of his old friends in the aviation service, with which Mr. White was connected during the war. On his return to New

York, Mr. White played with the Euphony Society and before leaving on a Southern tour he will fill a number of engagements at private musicales. He will also appear at Columbia University with Francis Moore in a sonata recital. In the South Mr. White will give a recital at Elon College, N. C.

Kreisler Draws Large Audience of Scranton Music Lovers

SCRANTON, PA., Jan. 15.—Fritz Kreisler's recital here on Jan. 6 drew its customary capacity audience to the Armory. Mendelssohn's Concerto in E Minor, a Bach number for violin alone, and works of Couperin, Schubert, Dawes and the violinist himself comprised a program which satisfied all, and aroused many demands for encores.

C. P. S.

Dumesnil Heard at Tarkio College

TARKIO, Mo., Jan. 15.—Maurice Dumesnil, the French pianist, gave a recital at Tarkio College Conservatory on Dec. 19. The pianist had the closest attention of a large audience throughout his splendid presentations of Haydn, Beethoven and Chopin numbers.

W. P. L.

Elsie Lyon in Columbus Recital

COLUMBUS, OHIO, Jan. 14.—A song recital was given by Elsie Lyon of New York, contralto, in this city recently. The program included an aria from Tchaikovsky's "Pique Dame"; Russian songs by Rachmaninoff, Tchaikovsky and Gretchaninoff, a group of Samoan love songs by William Stickle, and two compositions by Miss Lyon herself. The last were received with favor by a large audience. Piano solos were played by Sabena Hirschberg, accompanist.

D. C.



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TORONTO CHOIR IN ORATORIO CONCERT

Local Singers and Orchestra in Handel Work—Club Begins Year

TORONTO, CAN., Jan. 14.—The Toronto Oratorio Society sang Handel's oratorio "The Messiah" at Massey Hall on Jan. 5, under the baton of Dr. Edward Broome, and with the following soloists: Winifred Henderson Thomas, soprano; Robena Knight, contralto; William McCuaig, tenor, and Austin Douglass, bass, all of whom sang with success. The orchestra, with Frank Blachford as concertmaster, played excellently, and the chorus acquitted itself well. All who took part in the concert are residents of Toronto, so that the oratorio was presented without outside assistance—a fact rather exceptional with the larger choral societies of Toronto.

The Women's Musical Club gave its first concert of the year on Jan. 5, when a record audience heard an interesting program by Margaret Wylie of Chicago and Arthur Friedheim, local pianist.

At a recent banquet of the choir of St. John's Church, Norway, W. H. Mould, choirmaster, was presented with a silver tea-service. W. J. B.

Macbeth-Roberts Recital in Brookhaven

BROOKHAVEN, MISS., Jan. 14.—The first concert of the Whitworth artist course was given by Florence Macbeth, coloratura soprano of the Chicago Opera Association, with George Roberts, pianist, assisting. A variety of styles was represented in Miss Macbeth's numbers, ranging from old English, Russian and Norwegian arias to the Polonaise from "Mignon," old and modern French and modern English and American songs. Mr. Roberts played a solo group as well as the accompaniments for the singer and presented an Octave Etude by Leschetizky as an extra. Miss Macbeth added familiar songs, such as "The Last Rose of Summer," in response to the applause.

Three Artists Give Peoria Program

PEORIA, ILL., Jan. 14.—An audience of 250 heard an excellent program when Charlotte Peegé, contralto; Philip Sevasta, harpist, and Florence Brinkman, pianist, gave a concert at the Central Christian Church under the auspices of the Aunt Lizzie Aiken Tent, Daughters of Veterans. Miss Peegé's ringing voice found a happy vehicle in the Carrissimaria, "Victorious My Heart Is"; "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," and several songs. Miss Brinkman, besides accompanying effectively, was heard in solo numbers by Brahms and Liszt. With virtuosic technique, Mr. Sevasta did justice to such show numbers as the Caprice Etude No. 12 by Thomas. More personal qualities marked his playing of his own Scherzo Antique, the Mendelssohn "On Wings of Song" and a Schubert Adagio.

Egan Opens Studios in Greenwich

GREENWICH, CONN. Jan. 14.—Thomas Egan, tenor, on completing his third transcontinental tour has returned to his country home here, where he is establishing a branch of the Thomas Egan Studios for vocal and operatic training. After his eighteen months of continuous touring, he plans to remain in the East. He will devote part of his time to teaching and will make Eastern concert appearances only until the autumn of 1923, when he is to begin a tour not only of America but of Australia, New Zealand, various countries of the Orient and Europe. Lilian Berton, soprano, will continue as associate teacher at the New York studios and as associate artist with Mr. Egan in his concert programs.

Appear for Detroit Rotarians

DETROIT, Jan. 14.—James E. Devoe was in charge of the Rotary Music Day program given at the Hotel Statler on Jan. 4, with Maria Hilger, violin; Elsa Hilger, cello; Greta Hilger, piano; Muriel Magerl Kyle, soprano, and Came-

ron McLean, baritone, as the artists. Elmer Kyle was at the piano for Mrs. Kyle and Mabel Howe Mable for Mr. McLean. The singers had each a solo group, Mrs. Kyle choosing "You will forget" and "Take All of Me" from William Stickles' cycle, "Samoan Love-songs," and Mr. McLean presenting numbers by McGill, Fisher and William Hammond. The instrumentalists appeared in solo and ensemble combinations in numbers varying from Handel to Wieniawski.

Miss Meisle Engaged for Ann Arbor

ANN ARBOR, MICH., Jan. 14.—Kathryn Meisle, contralto, discovered and presented this season by M. H. Hanson, New York concert manager, has been engaged for an appearance at the festival to be held here in May. Miss Meisle will give a matinée recital program.

Sigmund Spaeth Lectures to Newark Students

NEWARK, N. J., Jan. 15.—Sigmund Spaeth gave an interesting address on "The Anatomy of Music" before the students of South Side High School recently. He defined three avenues of approach for the appeal of music—the foot, the heart and the head. To illustrate

the first an Ampico record of "Ain't We Got Fun" was played. For the second, Howard Brockway's record of "A la Bien Aimée" furnished an example of a melodious and rather sentimental appeal. Rubinstein's "Staccato Etude" was played by Leo Ornstein to illustrate "head" music. Rachmaninoff's C Sharp Minor Prelude completed the program. When school was dismissed, a number of pupils gathered round the piano, and asked for more music. They were rewarded with Liszt's "Liebesträume" and Second Concert Study and Rachmaninoff's G Minor Prelude. P. G.

Godowsky Resumes Tour

LYNCHBURG, VA., Jan. 15.—Leopold Godowsky resumed his concert tour on Jan 5 with a concert here. The pianist was scheduled to play at Youngstown, Ohio, on Jan. 9, and was to appear in Grand Rapids, Detroit and Kalamazoo, Mich., before starting his Canadian tour at Hamilton, Ont., on Jan. 19.

More Texas Dates for Virginia Rea

Virginia Rea, coloratura soprano, who is making a tour of the Southwest, will sing in McKinney, Tex., on Jan. 31; Sherman, Feb. 1, and Longview, Feb. 2.

WILLIAMSPORT SYMPHONY PLAYS AGAIN IN PUBLIC

Bugbee's Forces Welcomed After Four Years' Silence—Nyiregyhazi Gives Recital

WILLIAMSPORT, PA., Jan. 12.—For the first time since 1917, the Williamsport Symphony, conducted by E. Hart Bugbee, was heard in public concert on Jan. 6 at the Majestic Theater. A large audience welcomed the orchestra, which artistically played a program devoted to works of Schubert, Gounod, Rossini, Wagner, Strauss, Friml and Thern. The orchestra has sixty-two members, and has 200 contributing patrons.

Erwin Nyiregyhazi gave a recital on Jan. 10 in the High School Auditorium, when his interpretations of numbers from the works of Tchaikovsky, Chopin and other composers, delighted his audience. H. Lucile Millard of Lock Haven, Pa., soprano, assisted the pianist. P. R. Kamp was accompanist.

The Williamsport Parent-Teachers' Association has opened a drive for a \$10,000 community organ. N. M.

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Concerts and Recitals in New York

[Continued from page 21]

the program, he also led the orchestra in very worthy performances of the Beethoven "Leonore, No. 3" and the "Romeo and Juliet" of Tchaikovsky.

A. W. K.

Berthe Erza, Jan. 13

Berthe Erza, French dramatic-soprano, who was heard during the summer at one of the Stadium concerts, gave her first New York recital in Aeolian Hall on the evening of Jan. 13, presenting a program ranging from Bach to composers of the present day. Bach's "My Heart Ever Faithful" was hardly effective, as the aria loses much by being sung in French, nor was Miss Erza's interpretation of it on a par with that of other works on the program. Two numbers by Gluck, one from "Iphigénie en Aulide" and the "Divinités du Styx" from "Alceste," however, were superbly sung with splendid tone and dramatic intensity. In the second group an aria from Saint-Saëns's forgotten opera, "Le Timbre d'Argent," was a fine bit of work and two numbers entitled "Chants d'Orient" by Davico were well done. A final group in English was also excellent. Miss Erza's voice is a very beautiful one of large caliber. It has great variety of tone-color and is capable of a wide range in dynamics. Its chief fault is a somewhat insecure breath-control and there is also a certain explosiveness of delivery, but this is a mannerism rather than a fault, and with so much of good, it becomes inconsequential.

J. A. H.

Josef Hofmann, Jan. 14

Josef Hofmann made his first New York appearance of the season in recital in Carnegie Hall on the afternoon of Jan. 14 before a crowded house. Mr. Hofmann began his program with Bach's Chromatic Fantasia and Fugue, giving a performance of scintillant clarity, though a trifle perfunctory in spirit. Beethoven's "Andante Favori" and the Rondo with the sub-title, "Fury Over the Lost Penny," were both delightfully played, eliciting such a storm of applause that Mr. Hofmann was forced to give two encores, both by Beethoven, the "Turkish March" from "The Ruins of Athens," in which he added sundry embellishments, and the Scherzo from the E Flat Sonata, Op. 31, No. 3. Two Brahms numbers, the Intermezzo in A and the G Minor Rhapsody, exhibited his ability in a field in which he stands unrivaled, the ability to produce immense tone that is invariably mellifluous, almost succulent, one might say. The Tchaikovsky Valse in A, and Pabst's arrangement of a Berceuse in A Minor, seemed almost out of place and trivial. The Schubert-Liszt "The Trout" gave joy to those who like the number.

The climax of the afternoon, however, was the Schumann Fantasia, Op. 17, which has figured so frequently on recital programs this season. It was an immense piece of playing and one that almost baffles the attempt to describe it. The stirring second movement was electrifying and the poetic final movement might almost have been considered a lecture on psychology. Additional numbers at the end of the program were the Schubert-Liszt "Erlkönig" and Chopin's D Flat Waltz.

J. A. H.

Joseph Stopak, Jan. 14

A recital program by Josef Stopak, violinist, was given in Carnegie Hall on Saturday evening, Jan. 14. The principal work presented was the Mozart Concert, No. 6, in E Flat; in addition to an interesting group of new works by Frederick Jacobi, Edward Kilenyi, A. Walter Kramer and Boris Levenson. The extra numbers were a Sarabande and Tambourin by Leclair; the Saint-Saëns Hava-

naise, and Kreisler's "Tambourin Chinois." The playing of the artist exhibited a familiar dexterity, nervous energy and command of smooth tone. Rhythm and nuance were less stressed. Of the new works, the Three Preludes of Mr. Jacobi were interesting examples of rather elusive harmonic and vital rhythmic schemes; the Intermezzo by Mr. Kilenyi was conventional melodically; the Kramer Song Without Words was marked by buoyant sweep and well-sustained mood, and the Scottish Fantasy of Mr. Levenson presented folk-song material with slender development. Charles Hart was the accompanist. R. M. K.

Walter Leo Nolan, Jan. 14

The program which Walter Leo Nolan presented at Aeolian Hall on the evening of Jan. 14 marked his recital as first cousin to the ballad concerts of England. Mr. Nolan has a sufficiently pleasing natural voice. The principles on which he uses it accord with his choice of numbers, Victor Herbert's "Molly," Robert Bertrand Brown's "All for You" and di Capua's "O sole mio" for a first group; songs by Alvin S. Wiggers, Francis Dorel and Arthur A. Penn for a second; Gitz-Rice's "Dear Old Pal of Mine," Arthur F. Tate's "Night Is for Loving and Dreaming," and "Mother Machree" for a finale. The number nearest to conventional recital standards was the "Rigoletto" aria, "La donna è Mobile" (!) in the third group, which also included May

Repetitions Rule Week at the Metropolitan

[Continued from page 6]

Chaliapine's Third "Boris"

For the third time, the Boris Godounoff of Feodor Chaliapine enthralled all who could gain admittance to the Metropolitan on Thursday evening, and there were as many turned away. The giant Russian was in superb voice and sang as thrillingly as he acted. Few who heard it will forget the beauty of his delivery of the last act farewell of the Czar to his son and the anguished broken cry of "Forgive me," as Boris died. The cast included Margaret Matzenauer, Grace Anthony (singing Xenia for the first time, and quite creditably), Marie Mattfeld, Kathleen Howard, Raymonde Delaunois, Aureliano Pertile, Jose Mardones, Paolo Ananian, Angelo Bada, Giordano Paltrinieri, Pietro Audisio, Louis d'Angelo and Carl Schlegel. Gennaro Papi conducted, and struggled manfully with a score that again carried him beyond his depth.

O. T.

"Lohengrin," Plus Jeritza

Marie Jeritza again was the Elsa in Saturday afternoon's "Lohengrin," a circumstance that added materially to the number of standees. As was said of it last week, the rôle is the most satisfying of the four in which the amazingly popular new soprano luminary has appeared at the Metropolitan. Pictorially lovely and with many deft and appealing individual touches in its delineation, Mme. Jeritza's Elsa, though not free of those vocal faults noted heretofore, proffered many moments—even entire scenes—of really beautiful singing. If she only would not scoop, and would divorce her tone from that disfiguring coup de glotte! Her companions in the cast were Margaret Matzenauer, Johannes Sembach, Clarence Whitehill, Robert Blass and Robert Leonhardt, as at the earlier performance in which she appeared. Mr. Rodanzky conducted.

N. P.

Florence Easton in "Aida"

For the first time at the Metropolitan on the evening of Jan. 14, Florence

H. Brahe's "I Passed by Your Window" and Tate's "Somewhere a Voice Is Calling." D. J. T.

Friends of Music, Jan. 15

Three soloists were heard at the fifth concert of the Society of the Friends of Music at Town Hall on the afternoon of Jan. 15. They were Estelle Liebling, soprano; Carlos Salzedo, harpist, and Daniel Maquarre, flautist. Mr. Rodanzky's performance as leader of the small orchestra used throughout the program was of an order to increase the trinity of stars to a quartet. He began with the Serenade in D, Op. 11, of Brahms; then there was an easy transition to Mozart's Double Concerto for Flute and Harp (Köchel No. 299). Mr. Maquarre and Mr. Salzedo delivered the solo parts in this work with a virtuosity such as the Duc de Guines and his daughter, for whom it was written, can hardly have possessed.

The interest of the afternoon focused on Ravel's "Schéhérazade," three poems for voice and orchestra. Miss Liebling is a singer who makes her best effects not through large or honeyed tone, but through the establishment and careful maintenance of a peculiarly personal atmosphere. She is thus an excellent interpreter of this modern French music. The audience liked it and applauded vigorously. The cycle was announced as a first performance in America, but it is on record that Miss Liebling sang a part of it at her Town Hall recital last April, and that Marguerite Namara presented it in Aeolian Hall two seasons ago.

D. J. T.

Easton sang the title-rôle in Verdi's "Aida," giving a performance of noteworthy beauty that ranks with her Marguerite of earlier in the season and her unforgettable Saint Elizabeth. Throughout the evening Miss Easton's singing was impeccable and in both "L'Insana Parola" and "O Patria Mia" she rose to a thrilling dramatic height. As always, her characterization was subjective and the result of sheer inspiration thoughtfully expressed. Miss Gordon repeated her effective Amneris, saving her voice a trifle in the earlier scenes but singing magnificently in the Judgment Scene. Her final tableau, kneeling above the tomb, was a beautiful picture. Mr. Crimi's Radames was, as always, well sung in spots but lacking in that which in the vernacular is known as "lift." Mr. de Luca's Amonasro was satisfying both musically and dramatically, and Mr. Didur as Ramfis and Mr. Gustafson as the King sang sonorously and acted effectively. Mr. Moranzoni's conducting left much to be desired. Tempos dragged throughout and in the Triumph Scene he permitted the stage band to blare away so vociferously that even the immense chorus was utterly eclipsed by a brazen invasion of sound. Surely Verdi never intended anything like this!

J. A. H.

Vecsey at Sunday Concert

Ferenc Vecsey, violinist, was the guest soloist at the Metropolitan Opera Company's Sunday night program which included numbers by Rosa Ponselle, Orville Harrold and the Metropolitan Orchestra under the bâton of Giuseppe Bamboschek. Mr. Vecsey gave an excellent performance in the Tchaikovsky Violin Concerto, in which he played with great agility, nice tone and clarity of phrasing. The orchestra furnished a good background for the work. Miss Ponselle sang her best in "L'altra notte in fondo al mare" from "Mefistofele" and in a group of songs by Parelli, Spross and Grieg. Mr. Harrold sang an aria from "La Favorita" and songs by Barrett, O'Hara and Hageman in fine voice. The orchestra chose three popular numbers for its part of the program. They were the "Peer Gynt" suite, the "William Tell" overture and Moussorgsky's "Turkish March."

L. B.

To Give Pirani Work Second Hearing

The Brooklyn Morning Choral, Herbert S. Sammond, conductor, will give

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ALEXANDER SILOTI IN RETURN RECITAL

Russian Pianist Vigorously
Applauded After Long
Absence

THOUGH doubtless a corporal's guard of persons who had heard him during his previous visit to America twenty-four years ago could have been mustered in the audience, Alexander Siloti was a stranger to most of those who assembled in Aeolian Hall, Sunday afternoon to hear his re-introductory piano recital. His appearance at the Beethoven Society concert several days earlier was to participate only in ensemble playing and did not serve, as his recital did, to reveal his artistic personality.

The audience, one of comfortable size, applauded vigorously, plainly finding much to admire in Mr. Siloti's fluent technique, his poised style, his admirable tone, his considerable range of dynamics, and a certain sensitiveness of utterance—qualities that asserted themselves unaggressively but surely.

In stature, Mr. Siloti suggests his cousin, Serge Rachmaninoff, whose C Sharp Minor Prelude he introduced to this public at his earlier visit. One of the last pupils of Liszt, it was to be expected that the Russian would include

compositions of that master in his program. The D Flat Etude, Consolation, No. 5, and the Twelfth Hungarian Rhapsody were played with the variety of dynamics to be expected of one who had the Lisztian tradition to carry on, but at no time during the program was there anything in the way of a display of dazzling virtuosity.

Two Bach groups with which the pianist concluded the afternoon, thereby proving his individuality as a program-maker, stressed his gifts more than the Liszt numbers. The G Minor Organ Prelude was particularly well played. As illustrative of how far a work may stray from its original, there was a transcription by the pianist of a Bach Prelude for 'cello alone, keeping company with Busoni's transcription of the Chaconne. Of Mr. Siloti's playing of these, and of Chopin and Schubert-Tausig numbers, it can be said that it was scholarly playing of a kind that will always command respect, but which proffered no elements unusual in a recital-ridden community like New York. O. T.

Florence Easton Sings Gertrude Ross
Song

Florence Easton, on a recent concert appearance, included in her program

Gertrude Ross' "Dawn in the Desert." This song which has found favor with sopranos, has almost rivaled "Mon coeur s'ouvre à ta voix" in the affections of contraltos. It has often found a place on recital programs of such artists as Mme. Schumann Heink, Louise Homer, Mme. Matzenauer, Christine Miller, Frances Ingram and the late Gerville-Réache. It is one of three desert songs descriptive in character.

Gabrilowitsch Playing in the East

Several Eastern appearances were scheduled for Ossip Gabrilowitsch for the week of Jan. 16. He played in Brooklyn on the evening of Jan. 16, and on the following evening he was assisting artist with the Flonzaley Quartet, in the César Franck Quintet in F Minor for piano and strings. During the following four days he was to be heard in Princeton, Montclair and East Orange, N. J., and New York. The New York recital announced for Jan. 21 at Aeolian Hall is his second of the present season.

Zerola to Sing "Samson" in Baltimore

Nicola Zerola, tenor, is to appear as Samson in "Samson and Delilah" with the Washington Opera Company at the Lyric Theater in Baltimore on Feb. 20. His January engagements include an appearance as soloist with the Reading, Pa., Symphony. During the first week of February he is to sing in Washington, D. C.

Engagements for Marguerite Namara

Mme. Marguerite Namara, who recently made her appearance in the rôle of "Thais" with the Chicago Opera Association in Chicago and who has been filling some important concert engagements since her return from Europe, appeared in concert in Memphis, Tenn., on Jan. 15. She will also sing shortly in Baltimore, Washington, New Wilmington, Pa., and Peoria, Ill.

H. R. Humphreys to Conduct Riverside
Choral Club

H. R. Humphreys, for thirty-four years conductor of the New York Banks Glee Club, has been engaged as conductor of the Riverside Choral Society. This chorus, which is composed of some sixty mixed voices, has been in existence for fourteen years, but disbanded during the war. It is Mr. Humphreys' plan to present English and American Cantatas, many excellent examples of which have never been given in this country. In speaking of the club's program, Mr. Humphreys emphasized the fact that there were many choruses in New York, but practically none which devoted themselves to the bringing out of this type of work. Besides this, the club will present madrigals, part songs, English glees, and other works. It is the present plan to give a concert in April. Mr. Humphreys intends to build up the club, which is composed of amateurs, to a membership of 100. At present rehearsals are held Tuesday evenings at the Manhattan Congregational Church, Broadway and Seventy-sixth Street.

Waelber Ensemble in Popular Concert

To aid the work which the Board of Education is doing to further popular appreciation of music, the Waelber Chamber Music Society gave its services for a concert at Bay Ridge High School 5 in Brooklyn on the afternoon of Jan. 15. Under the direction of Frank Waelber, the ensemble played numbers by Rossini, Herbert, Sommerlath and Bendi, as well as the first movement of the Schubert "Unfinished" Symphony, following which Mary Louise Waelber gave a brief analytical talk on the symphony. Joseph Gahm, pianist, was assisting artist, playing his own "At Eventide" and Gavotte and numbers by Paderewski and Juon.

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Knickerbocker Press, Albany, N. Y., October 15, 1921.

Three Scotch Dances (Chopin), Op. 72, as played by her were gems. . . . The outstanding number, however, was the MacDowell Sonata Eroica. Combining a soulful interpretation with a surprisingly perfect technique, Miss Cottlow gave the audience a wonderful insight into our greatest American composer's work. . . . Stamped her as an artist of the first rank.—Capital, Des Moines, Ia., Nov. 29, 1921.

Gave decided pleasure to an audience that filled Cotillion Hall last night. . . . The Chopin group were all delightful and played with splendid abandon and color. . . . The Climax of her recital was MacDowell's Sonata Eroica. . . . Miss Cottlow mastered its difficulties and gave an inspiring performance. She brought out its grandeur, brilliancy, melodic richness, piquancy and passion in fine style.
Register, Des Moines, Ia., Nov. 29, 1921.

Augusta Cottlow last night played herself into the hearts of a great audience. . . . Everything that a pianist ought to have Miss Cottlow possesses. It was a finished artist with warmth and feeling that her listeners heard and they responded to her warmth.—Herald, Decatur, Ill., Nov. 30, 1921

Miss Cottlow is a wonderful artist. . . . Her technical perfection is such that it melted into the artistic ability so that it no longer appeared as technique and it gave to her playing a smoothness, a clearness and delicacy of phrasing and shading which showed the true artist that she is. From the tender chords in the Chopin Cradle Song to the crashing chords in the Bach Toccata her touch was true.

Review, Decatur, Ill., Nov. 30, 1921

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be quite so lovely as I had thought. I hear it
again and rebuke my memory for not having
done it justice.—New Orleans Times-Picayune.

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MONTREAL ACCLAIMS HEIFETZ ON RETURN

Violinist Heard in Max Bruch Concerto—Lenora Sparkes in Recital

MONTREAL, CAN., Jan. 13.—Jascha Heifetz returned here in recital on Jan. 9, before an audience which filled the St. Denis Theater. The Concerto in G

Minor of Max Bruch was given with a spirit and quiet warmth which roused his auditors to vigorous applause. The Rondo Capriccioso of Saint-Saëns and the Air from Tchaikovsky's "Eugen Onegin" similarly revealed the wealth of his art, and the audience was demonstrative. Samuel Chotzinoff played artistic accompaniments. Louis H. Bourdon managed the concert.

Lenora Sparkes, soprano, assisted by Frank Cuthbert, bass, gave a recital on Jan. 7 at the St. Denis Theater under the management of the Canadian Concert Direction, Ltd. A large audience applauded both singers. Louise Linder played the accompaniments.

An evening of opera was given in St. John, near Montreal, on Dec. 27, under the auspices of the Farmer Concert Agency. The chief success was gained in the last act of "Faust," in which Mme. Lariviere, Armand Gauthier and Arthur Lariviere were prominent.

An all-Wagner program was presented by the Canadian Grenadier Guards Band on Jan. 8. C. O. Lamontagne was the manager. H. F.

he is to go to Pittsburgh, where on Jan. 24 he will give a joint recital with Marie Stone Langston, contralto, for the benefit of the Columbia Hospital of that city. Mr. Schofield was scheduled to appear in joint recital with Vasa Prihoda, violinist, at Muncie, Ind., and in individual recitals at St. Louis and Georgetown, Tex., during the week following the Mankato date.

Elly Ney Gives First Canadian Recital

Following her first Canadian recital, given in Three Rivers on Jan. 10, Elly Ney went to Chicago for appearances as piano soloist with the Chicago Symphony, Frederick Stock, conductor, on Jan. 13 and 14. Her Montreal recital was postponed from Jan. 12 to Jan. 18.

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Eugen Putnam to Feature Native Works

Two American composers will be represented on the programs to be played by Eugen Putnam, pianist and composer, on the brief Southern tour which he plans for the spring. He will use A. Walter Kramer's Intermezzo, Op. 40, No. 1, and a movement from John Powell's Sonata "Noble." Mr. Putnam will open his tour with a recital at Averett College Conservatory in Danville, Va., and will travel as far South as Greenville, S. C. Last season he played Harold Henry's "Dancing Marionette" and his own Humoresque, which he will probably use as extras this year.

Yvette Guilbert to Give Recital

Yvette Guilbert will give her only recital this season on Thursday evening, Jan. 26, in the Town Hall, New York.

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TO PLAY WHITHORNE WORK

Meldrum Will Also Present Novelties by
Deems Taylor and Saminsky

The second and third movements from Emerson Whithorne's manuscript suite for orchestra, "New York Days and Nights," will be played in piano arrangements by John Meldrum at his Aeolian Hall recital on the evening of Jan. 26. Mr. Meldrum presented these numbers successfully at the National American Music Festival at Buffalo last October. Mr. Whithorne says of his suite: "In my rambles about New York I have always been impressed by the peculiar beauty of its scenes on the Bay, scenes on the Avenue, and night scenes with their garish glitter of incandescent lamps and glowing faces. It was in October, 1920, while living in Gramercy Park, that I put my impressions on paper. The first movement of my work, 'On the Ferry,' depicts the early morning crowds crossing to Manhattan. Over a sonorous melody, rather in the folk-tune manner, there is the continual movement of water as the ferry winds its way through the river traffic. The mood is joyous: spring sunshine, sparkling waves, and happy workers. The second movement, 'The Chimes of St. Patrick's,' is in strong contrast. There is heard the tumultuous chiming of bells, and through their sound the great organ intones a solemn Dies Irae. This has been transcribed from a Gregorian chant, with a careful consideration of tone values, producing a free alternation between five-four and four-four measure. We are then carried to Pell Street, Chinatown. It is night, and from an Oriental café floats an ancient Chinese melody, 'The Fifteen Bunches of Blossoms,' which has regaled many a feast in the Land of Lanterns. The fourth and last movement takes us back by a quick transition to bustling Times Square."

Other numbers which Mr. Meldrum will play for the first time in New York at this recital are Deems Taylor's Prelude, Op. 5, No. 1, and "Poem," Op. 5, No. 2, and Lazare Saminsky's "Conte Hébraïque," Op. 17, No. 1. The Saminsky work will have its American première on this occasion. It was written in Jerusalem and has been published abroad and is soon to be published by an American firm also.

Engage Easton for Ann Arbor Festival

Florence Easton, soprano of the Metropolitan Opera Company, appeared at one of the Bagby musicals at the Waldorf-Astoria on Jan. 16. She has been engaged by the University School of Music of Ann Arbor, Mich., for the festival to be held there in May. She will be heard as *Elizabeth* in "Tannhäuser," in English.

Hackett-Schofield Itineraries Cross

The itineraries of Arthur Hackett, tenor, and Edgar Schofield, baritone, coincided on Jan. 18 when they appeared as soloists in "The Messiah" in Mankato, Minn. Mr. Hackett traveled Eastward after this date, to give a recital at Providence, R. I., on Jan. 21 and to sing at Boston on Jan. 22. From Boston

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PAVLOWA CAPTURES FAVOR OF PEORIA

Dancer and Russian Company in New Ballets—Maier and Pattison Appear

PEORIA, ILL., Jan. 16.—Anna Pavlowa and her Russian Ballet appeared here on Dec. 29, at the Shrine Temple, under the auspices of the Civic Music Association. The large audience applauded constantly, the program being one of the most successful of the season. Many new dances were featured and brought applause for Mme. Pavlowa and her assisting artists.

The orchestra also came in for its share of acclamation.

Guy Maier and Lee Pattison, in their two-piano recital, under the auspices of the Amateur Musical Club, at the Shrine Temple, gained marked favor by the unity and sympathy of their playing. Numbers by Bach and Saint-Saëns opened the program majestically and were followed by excerpts from the works of Tailleferre, Franck, Bax and Hutcheson. So pleased was the audience that a return engagement is being planned.

George Smith, baritone, winner of the 1921 National Federation prize, made his second appearance in Peoria in a program before the Kiwanis members on Jan. 4.

Mr. Smith is one of the four national winners who will go on tour this season, under the supervision of the National Federation.

The Philharmonic String Quartet gave one of the interesting programs of the season at Central Christian Church on Jan. 10, when a large audience demonstrated its interest in chamber music. The quartet, which comprises George Dasch, leader; Carl Bruechner, Fritz Itte and Otto Boehrborn, presented works by Beethoven, Haydn, Grieg and MacDowell. H. H. M.

Martel to Tour in Bizet Opera

Joseph Martel has been engaged by Chambord Giguere, general manager and conductor of the St. Cecilia Opera

Company of Rhode Island for the leading baritone rôle of *Zurga* in eight performances of Bizet's "Pêcheurs de Perles," which was given a few seasons ago at the Metropolitan Opera House in New York with Caruso and De Luca. This company is an amateur organization which produces one opera each season with costumes and stage-settings. It has an orchestra of thirty-five and a chorus of seventy-five. Mr. Martel will be the only professional in the performances, the first of which will be given in Woonsocket, R. I., during the week of Jan. 22, with later dates in cities of Rhode Island and Massachusetts.

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COATES HAILED IN BUFFALO CONCERT

Florence Easton Acclaimed
with New York Symphony
—Flonzaleys Appear

BUFFALO, Jan. 18.—Buffalo gave a cordial reception to Albert Coates, the British conductor, when he appeared at the Elmwood Music Hall on Tuesday, Jan. 10, leading the New York Symphony through a brilliant program, in which Florence Easton, Metropolitan Opera soprano, was the soloist.

The orchestra was heard in the "Meistersinger" Overture; the "La Boutique Fantasque" Ballet Suite, by Rossini, arranged by Respighi; Tchaikovsky's "Romeo and Juliet" Overture, and the finale from the Schéhérazade Suite by Rimsky-Korsakoff. Mr. Coates brought out the wonderful coloring in the Rimsky-Korsakoff Suite. He builds powerful climaxes, and weaves delicate fabrics of tone equally well.

The exceptional power and wide range of Miss Easton's voice were demonstrated in "Ocean, Thou Mighty Monster," from Weber's "Oberon," and the "Liebestod" from "Tristan und Isolde." Her distinctness of enunciation was one of the features of her singing. The singer was vigorously applauded.

Each season finds the Flonzaley String Quartet reaching new planes of popularity, and at their concert in Knights of Columbus Auditorium on Jan. 11, these artists were greeted by a capacity audience. Rare tonal qualities marked the program, one nearly doubled because of insistent demand for encores. An exceptional tone-painting was Mozart's Quartet in D, and there was dashing brilliance in the interpretation of the Haydn Quartet in D. A number by Eugene Goossens proved one of enchanting melody. A Borodine Nocturne, given as an encore, was of such charm that it had to be repeated.

Many persons over an area of several hundred square miles heard the first municipal concert of the season on Jan. 8, the artists giving the program first in a sending station in a downtown industrial establishment. It is estimated that the audience in Elmwood Music Hall, where amplifiers and receivers enabled

the music to be distinctly heard, numbered 3000, and the sounds were also transmitted to all stations along the Niagara frontier and the Canadian south shore. The artists afterward proceeded to the Elmwood Music Hall, where the concert was repeated. It included an overture and three other numbers by orchestra, several songs by Nora Bayes, a trio by Buffalo vocalists, a number for piano and violin, and vocal solos by Mina Cleary, soprano, and F. H. Rose, baritone.

Another brilliant recital by the Schilskey String Quartet delighted the audi-

ence at the residence of Mrs. Dexter P. Rumsey in Delaware Avenue on Jan. 8. The spacious music room of the handsome home was taxed. The Schumann Quartet in A was presented in masterful fashion. Mr. Schilskey, in announcing it, said he considered it the most beautiful number ever written for four strings. A Mozart Quartet in C was no less artistic. Fine phrasing and a rich, captivating tone marked the program. So great has been the interest attending these chamber recitals that the Quartet will give a series of four public concerts, starting in February. F. W. B.

BALTIMORE HAILS D'INDY TONE POEM

French Composer Conducts
His "Sur Les Rivages" with
Philadelphia Forces

BALTIMORE, Jan. 14.—The appearance of Vincent d'Indy as guest-conductor of the Philadelphia Orchestra at the Lyric on Jan. 11, gave the local public an opportunity of hearing the French composer's own presentation of his "Sur les Rivages," and his interpretations of compositions of Roussel and Le Flem. The audience found much to admire in the d'Indy work, which was received with enthusiastic applause. The other modern French compositions proved atmospheric though a first hearing gave only a fragmentary impression. The Bach Concerto in D for piano was ideally played by Bruce Simonds, a young American pianist. Monteverde's "Orfeo" Overture was interesting, and a Chaconne of de Lelonde mildly so.

Under the management of Mrs. Wilson-Greene of Washington, Margaret Matzenauer, contralto of the Metropolitan Opera, appeared in recital at the Lyric on the evening of Jan. 10. Georges Vause, pianist, assisted the singer and also contributed a group of songs.

Edna Dunham Willard of Cleveland, Ohio, formerly a member of the staff of the Peabody Conservatory, with her husband, Alfred R. Willard, formerly organist at St. Paul's Church, were heard in a recital at Goucher College Auditorium on the evening of Jan. 12. Mrs. Willard was in excellent voice and presented her program with skill. Her work gained much applause and she was compelled to give several encores.

FORM CLUB IN PHOENIX

Renato Zanelli and Grace Wagner Heard
in Recital

PHOENIX, ARIZ., Jan. 15.—A new musical organization, called the Arizona Bohemian Club, has been formed in this city, with the leading male musicians of Phoenix as members. One of the aims of the club is to bring the best music available to local musical patrons. The officers are: Franz Darvas, director; Milton Rasbury, associate director; Eugene Redewill, concert manager, and H. F. Ewing, librarian.

A joint recital by Renato Zanelli, baritone of the Metropolitan, and Grace Wagner, soprano, was given under the auspices of the Musicians' Club in the High School Auditorium on Jan. 2. The audience was enthusiastic. H. M. R.

Maude Albert, contralto, gave a private recital at "Shadowlawn" Baltimore, with Evelyn Dryden, accompanist, on Jan. 7. She was heard in Handel and Verdi arias, and songs by Debussy, Ravel, Buzzi-Peccia, Brahms, Strauss, Chadwick, Henschel and Kramer.

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Belton, Texas

Bert Wirtz, cellist of the Peabody faculty, and Sylvan Levin, a young pianist, a product of the Conservatory, gave the program of the tenth Peabody recital. Mr. Wirtz played a Beethoven Sonata and a new work of German origin, a Sonata Patetico of Karl Kaempf. Mr. Levin, who studied under Harold Randolph, made his professional debut at this recital.

The second concert of the season by the Baltimore Symphony, Gustav Strube, conductor, was given at the Lyric, Sunday afternoon, Jan. 15, with Helen Jeffrey, violinist, as soloist. The program included excerpts from "Die Meistersinger," the "Tannhäuser" Overture, besides the Goldmark Concerto for violin, which was given an excellent reading by Miss Jeffrey. The "Nut-Cracker Suite" of Tchaikovsky closed the program. F. C. B.

ALTHOUSE IN FORT COLLINS

Tenor Is Assisting Artist with Local
Community Chorus

FORT COLLINS, COL., Jan. 16.—With Paul Althouse, Metropolitan tenor, as soloist, the Fort Collins Community Chorus on Jan. 10 gave the music lovers of the city one of the finest musical programs yet heard here. Mr. Althouse was assisted by Rudolph Gruen, pianist and accompanist, and the work of both artists was much appreciated. The tenor's operatic selections and certain dramatic numbers were especially well received by the large audience that filled the Empress Theater. The chorus sang three big numbers conducted by Matthew Auld. It is better balanced this year than ever before and its work was up to the high standard set in past seasons. The best number sung by the chorus was Williams' "Indian Serenade." Mrs. Fred Larimer was accompanist for the chorus. E. A. H.

MUSIC WEEK FOR PUEBLO

Civic Music League to Foster Seven-Day
Event to Further Art

PUEBLO, COL., Jan. 16.—Plans have been formulated by the Pueblo Civic Music League for a music week, extending from May 7 to 12. This will be the first event of the kind here, and the purpose is to further interest in good music. Mrs. Oliver H. Fath, as chairman, has enlisted some of the city's most prominent citizens and musicians and it is expected to have unusual success. Glee clubs, choruses and orchestras will give special programs, and industries, churches and schools will also contribute.

Under the supervision of Charlotte Brecht and Mae Custer, the music in the two school districts has been greatly expanded. Pueblo music teachers were well represented at the State Music Teachers' convention at Denver recently. Francis Schwinger read a paper on qualifications of teachers, and Nellie Long gave piano numbers. M. C.

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Heifetz and Kochanski Share Boston's Applause with Symphonies and Choir

Throng Greets Russian Violinist Returning After Long Absence—Kochanski Pays First Visit to City as Soloist with Monteux Forces—Rosing Heard in Three Recitals—Choral Union in Handel's "Samson"

BOSTON, Jan. 16.—That the two years' absence of Jascha Heifetz from Boston had whetted the appetite of concertgoers to an extraordinary degree was manifested at his first appearance this season, at Symphony Hall, on Sunday afternoon, Jan. 8. Hours before the concert commenced every available seat and all standing room were sold, and about 500 persons had to be seated on the stage. In the playing of Mr. Heifetz there is now an unmistakable note of maturity. Withal, his superb technical mastery has lost none of its witchery. But the calm serenities, the cool perfections, the unperturbed sentiments of former years have given place to a ripper and deeper musical understanding. There is richer significance and a more expressive undertone in the warmth of his playing. His performance has taken on more personal and human aspects, and has gained thereby in charm.

Boston Symphony Concerts

The Boston Symphony gave its eleventh pair of concerts on Friday afternoon, Jan. 13, and Saturday evening, Jan. 14. Pierre Monteux had originally planned to present Handel's Concerto in F for strings and two wind orchestras, but owing to the sudden illness of one of the principals, the performance of this work had to be postponed. In its place was repeated Schönberg's "Verklärte Nacht" Sextet for strings, arranged for String Orchestra, which had been played at an earlier concert. For the first time in Boston Mr. Monteux introduced Ravel's choreographic poem, "La Valse," a work of arresting musical beauty and of ironic significance. Striking features of this composition were the appearance of the waltz theme out of the introductory musical chaos, the whirling dance rhythms, and the ultimate frenzy of its closing measures.

The soloist was Paul Kochanski, violinist, heard for the first time in Boston. He played Bruch's Fantasia on Scottish Airs, and showed the aplomb of the mature concert artist, a deep tone of rich assurance, a breadth of musical style, and a technical surety. His reception was markedly cordial.

The eleventh concert of the People's Symphony on Sunday afternoon, Jan. 8, was the last to be given at the Arlington Theater, owing to the recent closing of the house after the unsuccessful season of the Boston Society of Singers, through whose generosity the theater had been made available to the orchestra. Henceforth the concerts will be given at the St. James Theater—a distinct change for the better, since the latter theater is within a stone's throw of Symphony Hall and more in the center of musical activities. The assisting artist at the last concert at the Arlington Theater was Helena Morrill, one of the lyric sopranos of the Boston Society of Singers, who sang the "Mad Scene" from "Lucia di Lammermoor" and the "Un bel di" aria from "Madama Butterfly." Miss Morrill sang both arias with her characteristic vocal brilliance. Mr. Mollenhauer led his orchestra in admirable performances of the Haydn Symphony No. 1 in E Flat, Lacombe's Bohemian Suite "La Gitanilla," and Mendelssohn's Overture to "Ruy Blas."

Rosing Gives Three Recitals

Vladimir Rosing, Russian tenor, gave three recitals within a week in Boston. The extraordinary success that attended his Boston debut brought increasing audiences to his two subsequent concerts. Mr. Rosing devoted his second program on Monday evening, Jan. 9, solely to songs of love, including significant compositions by Cyril Scott, Rubinstein, Bridge, Szulc, Rimsky-Korsakoff, Moussorgsky, Duparc, Chopin, Grieg, Tchaikovsky and Rachmaninoff. On

Wednesday evening Mr. Rosing devoted his program entirely to songs by Moussorgsky. His singing is characterized by a vivid realism employing to the full the resources of his vocal art. Mr. Rosing does not hesitate to employ appropriate gestures when he regards the resources of pure song as too limited. Intense expressiveness is the essence of his successful art.

The People's Choral Union of Boston, trained and led by George Sawyer Dunham, gave a performance of Handel's oratorio, "Samson," at Symphony Hall on Sunday evening, Jan. 8. Mr. Dunham's large chorus has been capably trained and showed commendable precision and an alert responsiveness to the conductor's beat. The soloists were Mrs. Ruth Blackman Rodgers, lyric soprano; Miss Doris Gerald, contralto; Henry G. Moeller, tenor, and Herbert Wellington Smith, baritone. The singing of the principals was at all times interesting, and the performance reflected deep credit upon Mr. Dunham's efforts. The Boston Orchestral Players, organized by Joseph Boetje, played Handel's orchestral score effectively.

Esther Dale, soprano, who made her Boston debut last season, gave her second song recital at Jordan Hall on Saturday afternoon, Jan. 14. Miss Dale included in her program six songs by Brahms and "The Beloved Stranger" by Hereshoff. In this concert she repeated the success of last season. Miss Dale's voice is unusually rich and mellow in texture, with an especially pleasing quality in her middle and lower registers. She sings with poise and understanding and invests her songs with imagination and intelligence, in which she is aided in small measure by a notable clarity of enunciation. Musical style and musicianly instinct she likewise possesses. She was ably assisted by her accompanist, John Doane.

The Music Lovers' Club, Edith Noyes Green, president, held its monthly concert at Steinert Hall on Jan. 10.

H. L.

Maier and Pattison Heard in Troy Series

TROY, N. Y., Jan. 16.—Guy Maier and Lee Pattison were heard in a two-piano recital at Music Hall on Jan. 10. A feature of the program, which was given in the series of the local Chromatic Club, was Hill's "Jazz Study." Numbers by Bach, Haydn, Saint-Saëns, Rachmaninoff, Arensky, Schutt and Hutcheson were given. The performances were enthusiastically applauded by a large audience.

S. E.

Russell Giving Series in Princeton

PRINCETON, N. J., Jan. 14.—Fortnightly vesper organ recitals are being given again this season by Alexander Russell, director of music at Princeton University. Typical programs in the series at Procter Hall of the Graduate College have included works by Saint-Saëns, Dubois, Franck, Bach, Wagner and such Americans as Ralph Baldwin, director of the music in the public schools of Hartford, Conn., and Archer Gibson, who played the dedication recitals on the Procter Hall organ in 1916.

Florence Otis Sings in Brooklyn

Florence Otis, soprano, sang in Brooklyn on Jan. 4 and is filling two New York engagements during the month, on Jan. 1 and Jan. 31. She will be in Quebec on Feb. 3; Troy, N. Y., Feb. 6; Poughkeepsie, N. Y., Feb. 8; Easton, Pa., Feb. 10; Elmira, N. Y., Feb. 13; Shamokin, Pa., Feb. 15, and Williamsport, Pa., Feb. 17.

Mme. Sylva Heard in Private Musicale

Following her appearance early in the month in a private musicale with the Bernstein Trio, Marguerita Sylva, soprano, has been engaged for a similar program with the New York Trio at the home of Mrs. Schmol on Jan. 24. With the Bernstein ensemble, the singer gave three groups. These included French songs by Vidal and Laparra, a Spanish folk-song in Spanish, Valverde's "Clavelitos" and songs in English by Cox, Gaul and Kramer. She was called on for extras. On the evening of Jan. 7 she appeared at the concert given by the Liederkrantz for the benefit of

Andreas Dippel's projected touring opera company. Here she sang Valverde's "Clavelitos" and the card scene from "Carmen," as well as several lighter numbers. She sang for the Verdi Club on Jan. 18.

Miss de Wolf Lewis in Torrington, Conn.

TORRINGTON, CONN., Jan. 14.—Goldina de Wolf Lewis, soprano, with Dorothy Leach at the piano, gave a recital of songs at the High School auditorium Monday evening, Jan. 9. Miss Lewis used her voice effectively in the exacting program, which included arias from "Tannhäuser" and "Manon Lescaut" and three groups of songs by Gluck, Cornelius, Brahms, Fourdrain, Bachelet, Rachmaninoff, Ethel Glenn Hier, MacDowell, LaForge and H. Clough-Leigher. Miss Lewis was particularly happy in her presentation of the two numbers by Miss Hier, "The Hour" dedicated to Miss Lewis and "An Offering" and her singing of other compositions by American composers met with the heartiest approval of the audience.

National Opera Club Active

The National Opera Club of America, of which Baroness Katherine von Klenner is founder and president, held its study day on Jan. 12, at the Waldorf-Astoria, New York. Massenet's "Jongleur de Notre Dame" and "Navarraise" were the operas reviewed, talks being given by W. L. Hubbard and piano illustrations by Edgar Bowman. The club's annual evening of opera, with costume ball following the program, will be given on Jan. 26, at the Waldorf-Astoria. "The Secret of Suzanne" will be the subject of an operaglogue by Mr. Hubbard. "Carmen" will be presented by Marguerita Sylva and cast, accompanied by the Ampico. This will be also President's Night, and the guests of honor will be the presidents of clubs of New York and its vicinity. The grand march will be led by the president, Baroness von Klenner, as Queen of Music. Those who will represent the principal characters in the various operas are: Clementine De Vere Sapio, Marguerita Sylva, Leila Troland Gardner, Mrs. Robeson, Mr. Thomas, Mrs. Loth, Katherine Noack Fiqué, Mrs. A. V. Orr, Carl Fiqué, Francis Wright Clinton, Courtney Rossi-Diehl, Berenice Pasqualli, Mrs. Evadne Turner, Mrs. Meeks, Mrs. Rubsam, Mrs. Charles Baker, Elsa Peck, Maud Webber, Mrs. Owen Kildare, Mrs. M. T. Nixon, Thomas Nixon, Mildred Holland and Mrs. Schiff.

Greenville, S. C., Hears Miss Peterson

GREENVILLE, S. C., Jan. 14.—May Peterson, soprano of the Metropolitan Opera Company, with Stuart Ross at the piano, gave a recital at Textile Hall on Jan. 2 before an audience, which, if it lacked something in numbers, was compensatingly enthusiastic. Miss Peterson's presentation of such songs as Grant-Schaefer's arrangement of the French-Canadian "A la claire Fontaine" and Debussy's "Nuit d'Etoiles" had an additional appeal because of her brief prefatory remarks. Other numbers which pleased were Grant-Schaefer's arrangement of "Little David," Lieurance's "U-um" and Thrane's Norwegian Echo Song.

Allentown Symphony Gives Concert

ALLENTOWN, PA., Jan. 16.—The second of the series of concerts by the Allentown Symphony under the baton of Lloyd Moll was given before a large audience which showed its enthusiasm by hearty applause. Homer G. Nearing, a local pianist, was presented as soloist and played with the orchestra Liszt's Hungarian Fantasy, displaying fine technique and sense of interpretation. He made a most favorable impression and as an encore played "Liebestraum" by Liszt.

S. G. M.

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Mr. Grainger Gives Us Two More British Folk-Music Settings

Continuing his admirable "British Folk-Music Settings" Percy Grainger has done "British Waterside (or 'The Jolly Sailor') and 'The Pretty Maid Milkin' Her Cow' (G. Schirmer), both songs appearing in editions for high and low voice.

These folk-settings Mr. Grainger began some years ago which he has inscribed to the memory of Grieg. The particular pieces before us were both done in the month of September, 1920 and stand high in his list. For they have been written in the full maturity of Mr. Grainger's great gift and reveal all the beauty and individuality which he can summon up, when he handles a folk-melody. Without making any compromise, he has made two settings here that will seem to no one (no matter how conservative he may be in the matter of the kind of accompaniments folk-song should have) too modern, and at the same time they are up-to-date in every detail and are harmonically engaging. Then, too, the accompaniments are so finely varied and follow the texts' meaning so faithfully. Concert singers everywhere who give groups of folk-song in their recital programs will be charmed with Mr. Grainger's two new British pieces. He collected "British Waterside" in 1906 in Nottinghamshire, England, and "The Pretty Maid Milkin' Her Cow" in the same year in Lincolnshire. A note on the pieces tells us that they were presented to his mother, herself a fine musician, as a Christmas gift in 1920, or, as Mr. Grainger puts it, as a "Yule-gift."



Percy Grainger

Four Sacred Choruses of Surpassing Beauty by Lazare Saminsky

The Russian composer, Lazare Saminsky, who is now visiting in the United States, is here introduced to us in four choruses for mixed voices, that prove him a creative musician of profound gifts. Their titles are "To Zion's Heights," "El hibne Hagalil," "Tartar Crimean Song" and "Ani Hadal" (Boston Music Co.). They comprise their composer's Op. 11.

Here is a handling of choral voices, at once erudite and at the same time absolutely free in expressiveness. The first, "To Zion's Heights," a setting of a Poushkin poem, builds up from a unison pianissimo in octaves, tenors and basses, to a stirring close. There is a religious fervor in this music, that is compelling, a masterly management of detail and a personal harmonic quality that is Mr. Saminsky's own. "El hibne Hagalil" is based on a song of the Palestine Jews, the original folk-song being printed at the top of the first page. It suggests very markedly a choral passage in Mousorgsky's "Boris." The "Tartar Crimean Song" is a beautiful *Andantino*, *sognando*, simply, but intensely, stated with a wealth of feeling. The ending with its final tonic chord minus the third is a little masterstroke alone. In the final chorus, "Ani Hadal," Mr. Saminsky takes a song of the Jemmenites in Palestine and utilizes it as a basis for his choral structure. This is in many ways the most interesting of the four, the development of the material being more unusual.

We have heard the choral music of the Russian Church and have admired it. Mr. Saminsky gives us here something of the choral music of the Russian Jews; he is an authority on Jewish music and has won a reputation abroad as a specialist in this field. To him the music of the Jews in Russia and Palestine is very dear and in these compositions he has shown us convincingly that there is a beauty in it that is enchanting. The four pieces are to be sung next month at a concert of the Society of the Friends of Music in New York. The first two are dedicated to Mrs. J. F. D. Lanier, the other two to A. Baron. They may be sung either unaccompanied, or with piano accompaniment, the accompaniments appearing in all four under the voice parts. The original texts of the songs are included, and English versions as well, the latter made by the composer.

Five Fine British Songs

That gifted young English composer, Ivor Novello, has written nothing to date that we have seen that is as fine as his "A Page's Road Song (Enoch & Sons). This exquisite poem Mr. Novello has expressed in music that is both natural and beautiful. He has put down a melodic voice part and supported it with an harmonic background that fits it like a glove. And in the hands of a gifted singer it will make one of the loveliest of modern songs. There is in it imagination, a wondrous purity of line and a certain calm exaltation that one seeks in vain in the music of our day. Editions for high, medium and low voice are issued.

Two songs by the talented Herbert Hughes are a Cradle Hymn, poem by Isaac Watts and a fragment of an old Derry ballad called "If I had a-knew" (Enoch & Sons). The former is unimportant, but the latter is as clever an arrangement as we know by this musician; and that is saying a great deal, for we consider him the greatest living arranger of Irish folk-song. John McCormack, who has sung for us so many of Mr. Hughes' Irish arrangements, is singing this one this season in his concerts.

Excellent are Easthope Martin's "Dusk of Dreams" and "The Minstrel," two songs from his cycle for vocal quartet, called "The Mountebanks." In the cycle "Dusk of Dreams" appears as a solo for contralto, "The Minstrel" for tenor; but they are issued here in sheet music form for other voices, the first for high, medium and low, the second for high and low. Of the two, "The Minstrel" is the better song. In fact, it is one of the finest songs for male voice that we have seen recently. The texts of both are by Helen Taylor.

Another Cecil Burleigh Violin Piece

"Valse Brillante" (Composers' Music Corporation), the third of Cecil Burleigh's "Four Concert Studies for Violin and Piano," of which the "Prelude and Etude," "Novellette and Impromptu" were reviewed earlier this season in these columns, has now appeared. It is an admirably effective violin piece, with a splendid thematic swing and a well conceived piano accompaniment. Technically it requires an accomplished violinist to make it carry over.

Cesare Sodero's Beautiful Song "Crisantemi"

One of the finest of new songs is Cesare Sodero's "Crisantemi" (Composers' Music Corporation) to an Italian poem of Giovanni Pascoli. Mr. Sodero, who is one of the most gifted of Italian composers resident in New

York, has found music of rare beauty for this poem and has put to his credit a song that will win him praise whenever it is performed. It is music of warmth and imagination and in all details the expression of a musician of fine quality. It is for a high voice.

Alfred Pochon With his Irish Melody, Appears as a Cradle Song and Prelude Composer for the Piano

Pochon comes before us as a composer for the piano. Mr. Pochon is known as a violinist of high standing in his place in the Flonzaley Quartet and many will be surprised at meeting him in his new rôle. It is a rôle which he fills with honor, we are happy to say. The Irish Melody is richly harmonized and characteristically fashioned, and the Cradle Song, based on an old Irish tune, is written with true feeling. A footnote at the bottom of the first page of these pieces reads: "from the 'Little Irish Suite' for string quartet," indicating that these two pieces are piano versions of music that in its first form was for two violins, viola and cello.

But the Prelude, which was first played by Ernesto Berumen at his recital in New York in the winter of 1920, is a piano composition without any string affiliations, and it is by far the most ambitious of the three pieces. Here Mr. Pochon reveals a very personal creative feeling, writing one of the most intense preludes that we have seen from the pen of a contemporary composer. Harmonically it has a French color, but its development is individual. And in this development is manifested its composer's unquestioned mastery of his craft. As a concert piece for pianists it cannot be too highly praised. Mr. Pochon has inscribed it as follows: "To my dear wife." There is a date at the end of the piece, which indicates that it was written in New York in May, 1919. Mr. Pochon's other compositions will be looked forward to with great interest. In him the Flonzaley Quartet possesses apparently not only a violinist of superior worth, but also a composer of decided gifts.

Mr. Taylor's New Female Chorus Arrangements

Comes the sixth series of Deems Taylor's arrangements for chorus of women's voices (J. Fischer & Bro.). This series is devoted to four "Church Classics," the same number of Hungarian folk-songs and five Czecho-Slovak folk-songs.

It has been a pleasure for the writers of this page to point out year after year the exceptional value of Mr. Taylor's arrangements, to indicate how his arrangements were individual, in what points he excelled and kindred matters. That is scarcely necessary this time, for to-day he occupies a definite position in American music, filling the post of music critic of the New York World, making these arrangements annually for the Schumann Club and composing original works when time permits.

Suffice it to say of these arrangements in the sixth series that the "Church Classics," Vittoria's "Ave Maria," Palestrina's "Sub tuum Praesidium," Gallus' "O Salutaris" and Palestrina's "O Bone Jesu" are especially admirable, the last the finest of the four by all odds. These four are published with their Latin texts. Less successful in capturing the spirit has the arranger been in the case of the Hungarian and Czech tunes. In some of them he has been entirely happy, as for example, the first "Whither Going, Shepherd?"; but what he has done with the plaintive Hungarian melody which Sarasate employed so effectively, in his famous "Zigeunerweisen," is not Hungarian. It is mighty good writing, it is splendid arranging, but it has no touch of the soil from which this tune sprang.

And in the Czech songs only in "Dobru Noc" is there a national color achieved. An examination of some

Smetana works, such as the "Moldau," would have given Mr. Taylor a clue as to the character of Bohemian folk song. In these settings he has displayed fancy, ingenuity and adroitness and has built around the tunes just as attractive piano accompaniments as he did for several Scottish tunes in one of his earlier series. The difference between them is simply that what he did for the Scottish tunes was appropriate, and what he has done here is for the most part quite foreign to the very nature of the melodies. The titles of the Hungarian pieces are "Whither Going, Shepherd?," "Play, O Gypsy," "For But One," "Marishka" and the Czech "Wake Thee, Now, Dearest," "Good Night," "Lightning Now Flashes," "Waters Ripple and Flow" and "Song to Bohemia." A. W. K.

Two Humorous Song/lets by John Barnes Wells

"The Turtle," "The Puppy et le Papillon" (John Church Co.) are two of those prankish little humor songs which John Barnes Wells writes as well as he sings. Louise Van Wagenen's laughable nonsense verses find their proper melodic expression in Mr. Wells' taking music, with the result that singers are provided with two new encore songs of certain effect. Both songs are published for high and low voice.

Older Pianistic Cadmaniana in Attractive New Guise

"A Visit to Grandma's," "A Country Vacation" and "Saturday in Town" (Oliver Ditson Co.) by Charles Wakefield Cadman, are, for all that they are not new, deservedly presented in a new form. Three groups of little teaching pieces for piano which have attained well-earned popularity as single numbers, are now gathered up in three books, each with a clever title-page design in color, and with the advantage which the compacter collection form always implies.

A Grant-Schaefer Juvenile Cantata

"The Nutcrackers and Sugartongs" (Arthur P. Schmidt Co.) is a two-part cantata for juvenile voices, an Edward Lear setting by G. A. Grant-Schaefer which, appropriately dedicated to the composer's "young friends of Evanston, Illinois," is a very jolly and musically humorous handling of the well-known nonsense verses, nicely planned for practical effect. F. H. M.

Reviews in Brief

"Idylle" (G. Schirmer). One of those graceful little organ Allegettos—in this instance dedicated to Clarence Eddy—which are always grateful on the recital or service list. It is by George A. Burdett.

"Mother Goose" (John Church Co.), by William Berwald, gives "Jack and Jill" and "Little Bo-Peep," as well as three other braces of Mother Goose characters bright one-page piano tune settings for beginners.

"Romance" (Carl Fischer), by Josef Bonime, for violin and piano, is really by Anton Rubinstein, a "free translation" of the piano Op. 44, No. 1, well made, Eddy Brown doing the violinistic gilding. "Summer Thoughts" (G. Schirmer), by Jane Munn Spear, smoothly playable, a graceful piano fancy with a touch of distinction, deserves friends.

"Toccata" (London: J. & W. Chester, Ltd.), by Harry Hodge, well-planned, with octave and double-note work, is an excellent piano exemplar of the form.

"Five Recital Duos" (Clayton F. Summy Co.), by Betsey M. Howland, for two pianos, four hands, are good of their kind. The word "recital" is used in the pupil sense, grades two and three.

"Bonnie Wee Thing," "The Hundred Pipers" (G. Schirmer), by Kenneth M. Murchison, are two excellent arrangements, for a cappella chorus, of old Scotch folk-songs. The second has a spirited bagpipe humming imitation.

"Favorite Prelude" (Schroeder & Gunther). A George Folsom Granberry arrangement of an original Bach lute prelude, stately and fine in its simplicity and an arrangement of real musical value.

"Broken Wings" (Clayton F. Summy Co.). A musically apposite "recitation" setting by Walter Howe Jones of a pretty poetic conceit by Thora Stowell.

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GARDNER CONCERTO HEARD IN ST. LOUIS

Composer Plays Work with Symphony—Choral and Orchestral Music

ST. LOUIS, Jan. 14.—Samuel Gardner's Concerto in E Minor, Op. 18, was a feature of the program for the sixth pair of Symphony concerts at the Odeon on Dec. 30 and 31. The composer was the soloist. The performance showed Mr. Gardner in the most favorable light both as composer and performer, and the work itself exhibits much studious thought and musicianship. For the encore, another of his compositions, "From the Canebrake," was chosen, and was also given a hearty reception.

Rudolph Ganz put the orchestra through a severe test in "La Valse" by Ravel, the work thus receiving its second American presentation. Based on beautiful Viennese waltz themes, the score has been elaborated in wonderful modern harmonies and a most intricate and difficult orchestration. It created much enthusiasm and discussion. Saint-Saëns' Concerto No. 2 in A Minor, the "Freischütz" Overture, and the Ballet Music from "Orpheus and Eurydice" completed the program.

In the eighth of the Symphony's Sunday concerts, the "William Tell" Over-

ture, Chabrier's "Spanish Rhapsody," and the late Max Zach's "Oriental March," shared interest with numbers by Bach, Haydn, and Mozart. The Zach work had to be repeated. The soloist was Grace Wagner, soprano, who sang arias from "Aida" and "Thais."

The Pageant Choral Society sang "The Messiah" at the Odeon on Dec. 27, Frederick Fisher conducting. The soloists were Alice Widney Conant of St. Louis, soprano; Blanche Herrick Hopkins of St. Louis, contralto from the Taussig Studios; Arthur Kraft of Chicago, tenor, and Magnus Schutz of Chicago, bass. The St. Louis Symphony played the instrumental score. The concert was one of the finest the Pageant Society has given.

H. W. C.

Martha Atwood En Route for Italy

Sailing on the Dante Alighieri on Jan. 14 was Martha Atwood, soprano, of New York, formerly of Boston. Miss Atwood is going to Milan, where she will prepare for an operatic career. With her went two of her pupils, Dorothea Seeley and Louise Gaecke, who will also study there, and Alessandro Alberti, baritone, who has appeared in opera and will continue his career upon his arrival in Italy. Miss Atwood plans to spend two years in Italy before returning to America.

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2. Symphony, No. 2 Brahms

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3. Symphonic Poem, "The Fountains of Rome" Respighi
4. "A Pagan Poem" (After Virgil) op. 14 Loeffler

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Origin of "Home Sweet Home"

To the Editor of MUSICAL AMERICA:

Referring again to the authorship of "When You and I Were Young, Maggie," it is gratifying to have had the facts brought out by Arthur Selwyn in your issue of Jan. 7. I have an original copy of the music giving the name of J. A. Butterfield as the composer.

That the lyric "Home, Sweet Home" is American is undisputed, but the name of the composer is in question. W. S. B. Mathews notes that this melody occurs in Sir Henry R. Bishop's opera, "Clari," produced in 1823, and that it was designated as a "Sicilian" Air, but "very possibly Bishop's own." If possible, MUSICAL AMERICA could render a service to Art by establishing the fact as to the authorship of this great classic folk-song.

These two songs, as also "The Star-Spangled Banner," are examples of mixed origin as regards nationality. This is true also of "My Country, 'tis of Thee" with regard to words and music.

"Dixie" was appropriated by our friends of the Southland, but both words and music came from the North, and the song was and is beloved in every part of our country. Poor Dan Emmet, who died in poverty in Ohio, wrote it one Sunday at the inspiration demand of Jerry Bryant for a new "walk-around," "a regular hummer," and it was produced for the first time at Mechanics' Hall in New York City on the following Monday evening. That was in the spring of 1859 when mutterings of war were beginning to be heard and military companies were forming in the South. When the storm burst in all its fury it became the battle-song of the Confederacy under whose inspiring strains their soldiers rushed into battle "to live or die in Dixie." E. D. AUSTIN.

Erie, Pa., Jan. 9, 1922.

Editorial Note—There does not seem to be any doubt as to the authorship of the melody of "Home Sweet Home." According to Grove's Dictionary of Music and Musicians, when Bishop was composing the music for his opera, "Clari, or the Maid of Milan," produced in 1823, he used the supposed "Sicilian" air which had been published in 1820 by Goulding & Company in a volume entitled "Melodies of Various Nations with Symphonies and Accompaniments by Henry R. Bishop, Words by Thomas Bayly, Esq." The air, incorporated in the opera and sung by Maria Tree, to words by John Howard Payne paraphrased from Bayly's earlier version, achieved an immense popularity. It was sung at the Birmingham and York Festivals that same year. The song immediately became a valuable copyright and Goulding issued it as "composed" by Bishop who afterwards confessed to William Chappell and to others, that he was the real author of the melody.

School Credits for Outside Music Study

To the Editor of MUSICAL AMERICA:

Many of the music teachers in our larger cities do not realize that there is a movement on foot to grant credits for outside music study in the public schools; that is, vocal and instrumental music studied under affiliated resident teachers. This subject is similar in character to the early beginnings of introducing vocal music in the public schools and the employment of music supervisors. Singing has always had some place in the private and public schools of this country. In the earlier days it was simply rote singing, and was introduced at such times when there were no other lessons. The only method of getting instruction in a scientific way was from the itinerant musician who would come around and hold a singing school in the winter time and then after the session was over would give a cantata showing the results of his work.

Some thirty or forty years ago music had assumed such a conspicuous place in the school curriculum that the problem of properly cataloging it and placing it was called to the attention of the leading educators. Many school boards, principals, and superintendents thought that music was only recreational and for entertainment, and could not be considered seriously. However, with the coming into

existence of the national and state music teachers' associations this matter was taken up and the importance of serious music study was stressed. A survey of conditions at that time showed that in a few states there were only one or two supervisors employed and these were not receiving very hearty support. School boards did not want to pay out money for this purpose, and, necessarily, it entailed more work on the average teacher, but the pressure was so strong that these prejudices were finally overcome and gradually music was introduced into the grade and high schools with an efficient music supervisor provided and proper teaching material supplied. To-day we see the results of this effort, and it is to be doubted if any one would wish to see music taken out of the public schools, for out of it has come the boys' and girls' choruses and the school orchestras.

A new situation has arisen which is demanding the serious attention of our leading musical pedagogues and educational organizations, and that is credit for music study done outside of the

schools. Throughout this country there are many young men and women who haven't decided as to whether or not they will continue their music or drop it when they reach the higher grades. Many a good musician has been deprived of the advantages of school and college opportunities on account of wanting to become a professional musician and for lack of time to study. On the other hand, many excellent and promising young musicians have to drop their music study. In many quarters where the new plan has been adopted it is working very satisfactorily. In some instances one credit only is given, and in others, two or more. The problem has been suitable text material. In our schools the students have their grammar, history, geography, etc., from the printed page and heretofore musical instruction has been imparted to the pupil by word of mouth without any system and plan. So, to meet the necessity arising, new courses have been written which are acceptable to the school authorities. The movement has not as yet assumed national proportions, but this will come. It is more or less confined to separate units throughout the United States, but the influence and the importance of it will gradually be accepted

by the public and later demanded. As to the method of securing these credits in the public schools, it is suggested that the parents' associations, local musical organizations, and private teachers present the importance of it to the principals, superintendents and school boards, also explain the method of conducting such classes. When it comes from this source it will undoubtedly receive due recognition.

Several organizations have drawn up courses for such credits and they are all excellent, but the difficulty has been that they have not been pushed strongly enough to gain adoption by the State. The musical profession and its standards have not always commanded the serious consideration of our schools for the reason that any one may announce him or herself as a teacher, set up a studio or school, and proceed to teach without any examination or standing. So this matter of music credits has been a question as to who shall do this teaching outside of the class rooms. Some of our State music teachers' associations are offering examinations on certain subjects leading to these qualifications, and they are safe to follow, because, if the teacher passes such an examination, it is certain that she has a minimum of musical information, at least. After the teachers have been selected and the material chosen, then the pupil proceeds to do a year's work, at the end of that time taking an examination by the music supervisor or some one appointed by the school board. In many localities examiners do not care what method or material the pupil uses as long as he or she passes the examination. This seems to be the present plan. In some instances, the ideals are not very high, but the results are nevertheless encouraging.

The subject of text material is one of great importance, and it is generally conceded that along with the piano technique should go ear-training, sight reading, musical harmony, musical appreciation and musical interpretation. The course that embodies these principles will have the best chance for recognition. In some schools harmony and piano playing equally divide the credit; that is, if the student is graded on the basis of 100, fifty will be given for the harmony examination and fifty for the piano. In some schools the examination is only theoretical and, in many others, purely technical. The combination of both systems seems most desirable.

As already stated, few realize the importance of the subject and of the pressure that is being brought to bear in regard to putting school credit for outside music study on a firm basis. In the next few months attention will doubtless be called to it and in some cases the awakening will be rather sudden. It will mean much for the future of music in our country, and to the pupil its advantages cannot be computed; it will stimulate music in all its branches; we will have better players, better performers, both vocal and instrumental, and in musical appreciation and interpretation the standards will be raised. It is safe to predict that this department of musical education will advance more rapidly than has the vocal music in public schools and a combination of both of these will lay the foundation for a musical America.

W. D. ARMSTRONG.
Alton, Ill., Jan. 7, 1922.

Delightful Light Opera Revivals

To the Editor of MUSICAL AMERICA: I believe sincerely that we have at last what we—I mean the real lovers of the best in music—long since desired. We are having just now delightful revivals of genuine operettas. Just think of such an artistic musical comedy as "Blossom-Time," being not only a huge box office success, but also a high-class entertainment, combining the immortal melodies of Schubert, with good, fine acting of impersonation also.

Then, the other praiseworthy, long awaited, timely revival of "The Chocolate Soldier." Here is the real type of opera-bouffe, as understood by the classical masters, such as Sullivan, Balfe, Strauss, Millocker, Offenbach, Audran and others. In "The Chocolate Soldier" there is again that fine combination of brilliant music and fine libretto, being founded on Bernard Shaw's "Arms and the Man."

I wish there were many more of these fine, artistic, light opera revivals. We are tired of the nonsensical, cheap jazz music comedies which have invaded our Broadway theaters for the last ten years. It is high time to turn away from the cheap operettas, to the better genuine artistic ones.

FRED LABIN.
New York, Dec. 22, 1921.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

Acquiring Vocal Volume

Question Box Editor:

Should a vocal student whose voice is still rather small, try to acquire volume right away or wait until her tones are fairly well placed? F. C. B.
Philadelphia, Pa., Dec. 24, 1921.

She should be guided by her teacher in this as in all matters, but in general, it is wiser not to try to make large tones until you have learned to make pure ones.

???

Saint-Saëns' "The Swan"

Question Box Editor:

Please tell me for what instrument "The Swan" by Saint-Saëns was originally written? C. H. C. D.

Keene, N. H., Jan. 9, 1922.

"The Swan" is part of Saint-Saëns' "Carnaval des Animaux" which he composed while in retirement after an unsuccessful concert tour of Germany in 1887. It is scored for cello solo with orchestral accompaniment.

???

Chaliapine as "Boris"

Question Box Editor:

Did Feodor Chaliapine sing "Boris Godounoff" when he was a member of the Metropolitan in 1907? A. L. G.
New York City, Jan. 11, 1922.

"Boris Godounoff" was not included in the repertoire of the Metropolitan until March 19, 1913.

???

Concerning Offenbach

Question Box Editor:

How does Offenbach rank as an operatic composer? K. T. K.
Philadelphia, Pa., Jan. 13, 1922.

As a composer of opera-bouffe, he probably stands unrivalled. His "Tales of Hoffmann" contains passages of a high caliber and a posthumous work, "The Goldsmith of Toledo" recently discovered, is said to be written in a serious strain.

???

Varia

Question Box Editor:

(1) Is it possible for me to obtain a good map of Paris? (2) Is Guiomar Novas appearing in concert this season? (3) Is it true that the expenses of a piano student are far less in Paris than in New York? H. H. P.
Schenectady, N. Y., Jan. 2, 1922.

(1) Yes. Any good bookseller will order one for you. (2) No. (3) At the present rate of exchange, it probably costs less to study in Paris than in New York in spite of the fact that French prices have been considerably increased.

Changing the Voice

Question Box Editor:

Is it possible to change a voice from a contralto into a soprano or from a baritone into a tenor? C. F. T.
Paducah, Ky., Jan. 5, 1922.

Strictly speaking, it is not. Voices, however, are frequently diagnosed incorrectly by incompetent teachers who, because voices have large volume, for example, think they must be contraltos or baritones. Thus, the lower part of the range may be over-developed to the detriment of the upper. A good teacher could see this mistake and "place" the voice where Nature intended it to be.

???

Melba's Wagnerian Roles

Question Box Editor:

Did Melba ever sing any Wagnerian rôles and if so, what were they? Was she ever really successful in any except coloratura rôles? W. C. A.

Helena, Mont., Jan. 3, 1922.

Melba sang "Elsa" in "Lohengrin," "Elizabeth" in "Tannhäuser" and one performance of "Brünnhilde" in "Siegfried." Yes. Two of her most successful parts were "Mimi" in "Böhème" and "Desdemona" in Verdi's "Otello," in the latter of which she has probably never been surpassed.

???

Dutch Folk Songs

Question Box Editor:

Can you tell me the meanings of the titles of the four Dutch folk-songs arranged by Josef Hofmann? a: "In Babilone." b: "Al de Jonge Luide" c: "Vader lief Kreeg Moeder lief" d: "Contradans." A. W. C.
Canton, Ill., Dec. 31, 1921.

The translations of the titles are as follows: a: "In Babylon"; b: "All the young people"; c: "Father dear got Mother dear"; d: "Contradance."

???

Saint-Saëns' "Danse Macabre"

Question Box Editor:

Was Saint-Saëns' "Danse Macabre" originally written for orchestra or piano? I have heard that it was a song in its first version but this seems hardly possible. L. T. T.

Denver, Col., Jan. 9, 1922.

The "Danse Macabre" was originally written by Saint-Saëns as a song in 1873, the poem being the work of Jean Lahor, entitled: "Egalité, Fraternité." It was found very difficult to sing and the composer re-wrote it as a symphonic poem for orchestra. In this form it had its first performance at the Châtelet, Paris, by the Colonne Orchestra on Jan. 24, 1875.

Australian Finds Even More Excellent Music in New York Than in London

William Silver, Pianist of Adelaide, Visits Claude Warford on His Way Home After a Year Abroad—A Glimpse at Australian Conditions — How American and Foreign Orchestras Impress a Stranger

NEW YORKERS daily swallow their six or seven concerts with an air, if not of cynical boredom, at least of indifference. How an appetite less glutted responds to this banquet may be noted in conversation with William Silver, head teacher of piano at the Elder Conservatorium in Adelaide, South Australia. Mr. Silver began in December, 1920, a year's leave of absence, most of which he spent in London. Recently he was visiting Claude Warford, New York vocal teacher, who was a fellow student with him in Germany twenty years ago and had not seen him since that period.

"In the first four days of my stay in New York," Mr. Silver says, "I heard two piano recitals, a double bill at the Metropolitan Opera House and three orchestral concerts. There is even more of excellence to be heard here than in London. The New York Symphony pleased me immensely, and the tone of the Philharmonic seemed better than that of any orchestra which I heard abroad; but of the three which I have heard here in New York, the Boston Symphony struck me as being really best balanced tonally. The London Philharmonic is very fine but not so fine as this, and the Leipzig Gewandhaus falls considerably below it. Perhaps I would have thought better of the Gewandhaus players if I had heard them under Nikisch. Albert Coates impressed me the most of the conductors. It would be fine to hear the Boston Symphony under his baton.

Praise for Verbrugghen

"In Australia, we were reduced during the war years mostly to a diet of patriotic and charity concerts. Visiting

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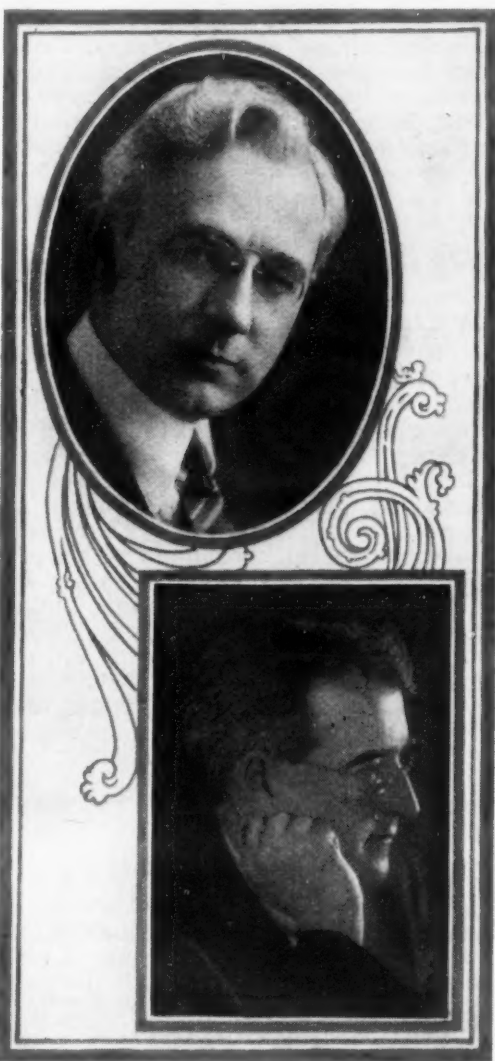
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Top Photo by Apeda

Claude Warford, New York Vocal Teacher, and his friend, William Silver, Pianist of Adelaide, South Australia. Mr. Warford's is the upper picture.

artists became a rarity. Still, things moved, especially in Sydney. Through the energy of Henri Verbrugghen, the first director of the New South Wales State Conservatory, the city now has a fine orchestra and also an excellent string quartet. It is only necessary to hear the orchestras in other cities to grasp fully what Verbrugghen has done for Sydney. His players pay periodical visits to Melbourne and Adelaide, the latter 1000 miles away; and then these cities have orchestral debauches about a week in length. In October, 1920, two months before I left, we had a Beethoven Festival in Adelaide. It was a big undertaking from both the performer's and the listener's point of view. Within a week, almost all the symphonies and concertos and several of the quartets were given. It proved highly successful, however, both artistically and financially.

"Dr. E. Harold Davies, director of the Elder Conservatorium and brother of Dr. Walford Davies, called for subscriptions last year for the formation of a permanent orchestra capable of doing, in time, work equal to that of the Sydney organization. The appeal met with sufficient response to make a good beginning, and during my absence I have heard most gratifying reports of the progress of the new orchestra. At the Conservatorium, we have about twenty concerts during the year. These are for the most part given by members of the faculty. We have piano, violin, cello, organ and vocal recitals as well as evenings of chamber music. The whole calendar covers a wide field, including choral singing and the performance of at least one oratorio. Then we have a Bach Society, which was organized by Dr. Davies about twenty years ago; the more recent Women's Choir, conducted by John Dempster, and a symphony orchestra which Brewster-Jones conducts."

Mr. Silver recently left for Vancouver on his return trip. A. M.

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Two Amati Violins Sold at New York Auction

At the auction sale in New York of the effects of the late Anton Hegner, cellist and composer, on Jan. 6, two fine specimens of Amati violins were sold to Louis Kramer of New York City. Mr. Kramer is a collector and musician. The instruments are a Hieronymus Amati, and a Nicola Amati.

Frederic Warren Announces Artists for First Ballad Concert

At the first of Frederic Warren's Ballad Concerts this season at the Selwyn Theater, on the evening of Jan. 22 the artists will be Olga Warren, soprano; Lionel Storr, bass-baritone, and the New York Trio. This chamber organization will play a Mozart Trio and works by Mendelssohn, Grieg and Wolf-Ferrari, while Mme. Warren and Mr. Storr are to sing groups of solo songs and duets by Schindler and Cadman. The accompanist will be Francis Moore.

Guy Maier Gives Children's Program at David Mannes School

Guy Maier gave the first of a series of artistic recitals for children at the David Mannes School, New York, on Jan. 7. These are to be a regular part of the course at the school for the younger students. Mr. Maier's unique faculty for entertaining children was well indicated in his program, given at noon. It included Bach's Sarabande in E Minor and Gavotte in G Minor; Schumann's "Prophet Bird," Weber's "Perpetual Motion," Mendelssohn-Liszt's "On Wings of Song," Schubert-Liszt's "Erl-King," MacDowell's "To an Old White Pine," Hill's two sketches, "The Birds" and "The Devils"; Juon's Lullaby, Philip's "Puck," a Gavotte by Gluck and "Juba" Dance of Dett. There will be four recitals given during the season.

LOS ANGELES, Jan. 14.—The Cherniavsky Trio met with a favorable reception from a large audience at the Philharmonic Auditorium on the afternoon of Jan. 7. Mendelssohn's C Minor Trio and works by Rimsky-Korsakoff and Boisdreffe were included in the program, and the members of the trio were also heard in solos. W. F. G.

London Marvels

IN the sometimes perplexing press of musical events between which he must choose, there may be comfort and satisfaction for the New Yorker in knowing that he is envied in other lands toward which he once was prompted to turn in the quest of the delights of song. Says the *Musical Standard* of London:

"The vast amount of music that is given in America is always more or less of a surprise, and to read the well-filled pages of that most 'live' paper, *MUSICAL AMERICA*, is to realize that they can apparently afford themselves any luxury in a musical way, regardless of cost. In England our opera progresses along a rocky path and novelties are comparatively rare, while the richly paid 'stars' of opera apparently find in America that opening that most decidedly is not to be found here.

"*MUSICAL AMERICA* tells of the opening of the New York Metropolitan, when Mme. Galli-Curci, a singer we have yet to hear, sang 'Traviata' with Beniamino Gigli and de Luca. At Chicago, Mary Garden's forces presented in the eleventh season of opera Mme. Marguerite D'Alvarez and Lucien Muratore in 'Samson et Dalila,' when both artists had an ovation. It is good to know that Mme. D'Alvarez, who slipped and fell heavily in the first entrance she made, was able to go on singing in spite of the shock.

"However, greater thrills than these were in store for the American opera-loving public, and a new star, Mme. Marie Jeritza, hailing from Vienna, was heard in Korngold's opera, 'The Dead City,' founded on Rodenbach's novel, 'Bruges La Morte.' In 'Tosca' Mme. Jeritza scored a complete triumph. *MUSICAL AMERICA* publishes some lovely portraits of the beautiful singer, and in an article tells of her career, stating that composers are always asking her to create rôles, Puccini, in particular, having urged her to sing in the Vienna premiere of his 'Triptych,' she finally working ten hours straight at 'Il Tabarro,' and with one orchestral rehearsal, singing it."

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(Continued from page 1)

for municipal concerts, whether these did not make for deadhead audiences, Mr. Isaacson giving proof that there was no such "pauperization" involved, and the willingness of excellent musicians to co-operate.

Chairman Cooke outlined briefly the need for such an organization as a Music League in Philadelphia, to centralize and animate musical efforts, and gave a general idea of what should be done to make it one of the most useful and efficient organizations in the city. After this Mrs. Prentiss Nichols, president of the New Century Club, nominated Mrs. Abbott, as supervising director.

With this the meeting got into a practical swing. A committee on constitution and by laws was appointed consisting of Arthur Judson, manager of the Philadelphia Orchestra, Franklin Spencer Edmonds, noted attorney and publicist, Dr. Herbert J. Tily, general manager of Strawbridge and Clothier's and director of the Strawbridge and Clothier Chorus, and Mrs. Frances E. Clarke, educational director for the Victor Company. Another committee, on suggestions, was named, including Mrs. David D. Wood, Mrs. Edward Biddle of the Art Alliance, and Burton Scales.

A membership committee, representing thirty Philadelphia organizations was also appointed and included among others Dr. E. C. Broome, superintendent of Schools; Dr. Enoch Pearson, Director of School Music; Mrs. Garrigues, Mrs. Clark, Dr. Hugh A. Clarke, of the University of Pennsylvania; N. B. Kelly,

secretary of the Chamber of Commerce; Mr. Scales, Mr. Judson, Philip H. Goepf, Anne McDonough, of the Peoples Choral Union and Sight Singing Classes; Dr. Lucy Wilson, principal of the High School for Girls; and Johan Grolle, director of the Settlement Music School.

The objects of the new League will be to establish a clearing house unifying all of the musical interests of the city. Avoiding duplication of effort; to provide useful information upon all matters of musical importance for citizens of Philadelphia; to provide a register and directory for the use of manufacturers, merchants, artists, students and teachers and a press bureau for the purpose of giving the widest possible publicity for the musical activities of Philadelphia. Also to provide in the public parks as many high-class concerts as possible during the summer, continuing the work in the winter by giving similar concerts to be held in public halls, school auditoriums and libraries to provide for school children programs presenting symphonic ensemble groups, accompanied by music appreciation lectures; to provide an experienced community music leader to establish children's choruses and community singing in as many centers as possible; to stimulate the giving of musical performances through the affiliated organizations in all public institutions, such as the Philadelphia Hospital, Ryberry Institution, Home for Destitute, Kirkbride's, etc., and to establish music weeks, memory contests and such other movements as can legitimately stimulate musical interest.

W. R. M.

"ROI D'YS" HEARD IN PHILADELPHIA

Metropolitan Cast Appears in Long-Awaited Production of Lalo Novelty

PHILADELPHIA, Jan. 16.—Lalo's "Le Roi d'Ys" was produced at the Academy of Music on Tuesday evening for the first time in Philadelphia. Thirty-four years—the opera dates from the Paris Opéra Comique of 1888—is a protracted probationary period for so worthy a work as this, although "Samson et Dalila," new in the seventies, was not revealed here in stage form until the bountiful first season of Oscar Hammerstein.

However different in design, there is a certain artistic kinship in these specimens of what was once called the modern French school. Both Lalo and Saint-Saëns sought to renounce saccharinity, both were converts to what was in some quarters invidiously labelled "Wagnerism," both aimed to produce music drama, allied with sincerity of musical expression.

Here the analogy ends. There is a distinctive spirituality in Lalo which betrays the Flemish influence and his Lillois origin. Some of the finest and most firmly-wrought passages of "Le Roi d'Ys" savor even of César Franck.

But the Breton libretto, effectively devised by Edouard Blau, permits occasionally of a diversion in favor of some exquisite snatches of Armorican folk song. These are orchestrated with masterly skill and elicited in this performance far more popular approval than any other portions of the score. The tender beauty of *Mylio's* third act solo, almost the only conspicuous opportunity for the tenor in the entire opera, was received with manifest delight.

On the whole the work is surcharged with a sober and earnest scholasticism, limiting its immediate appeal on a first hearing. Lalo is not always inspired. His art has been characterized by his compatriots as "elegant, painstaking, chaste." There can be little dispute on these points nor of the prospect of increased interest in "Le Roi d'Ys" on additional hearings.

The performance of this initial novelty of the local opera season was of the highest standard. Great success was won by the statuesque contralto Jeanne Gordon, whose conception of the vengeful *Margared*—a kind of Breton *Amneris*—was intensely vivid, and whose lyricism recalled the gifts and artistic authority of Louise Homer.

Beniamino Gigli, who appeared as *Mylio*, once more exhibited the contrast between his pallid histrionism and a vocal endowment which is one of the richest in the Metropolitan organization. There was an appealing *Rozenn*, Frances Alda, and a highly dramatic *Karnac*, impersonated by that resourceful baritone, Giuseppe Danise. Leon Rothier was the unfortunate ruler of a sea-swept kingdom; Paolo Ananian, the *Saint Corentin*, and Millo Picco, the Franco-Wagnerian herald, *Jahel*.

All the costuming and most of the settings were colorful and strikingly suggestive of the Celtic fableland. The scene of the averted Cataclysm, which closes the work, lacked something of conviction. It must, however, be conceded that the footlight presentation of a flood presents considerable pictorial difficulties.

The choruses were almost impeccably sung by Mr. Setti's chorus. Albert Wolff read the score with fine intelligence. He submitted the somewhat familiar and magnificently descriptive overture as an interlude between acts one and two—a boon to latecomers.

The Philadelphia Orchestra, under D'Indy's leadership, was on tour last week.

H. T. CRAVEN.

PITTSBURGH MUSIC EVENTS

Mildred Dilling and Fred Patton Give Concert in Bortz Series

PITTSBURGH, PA., Jan. 15.—Mildred Dilling, harpist, and Fred Patton, bass, gave the fifth concert in James Bortz' Popular Concerts in Carnegie Hall recently. One of the largest audiences of the series attended. Included in the program was a "Sea Dirge" dedicated to Mr. Patton by Edward C. Harris of this city, and sung from manuscript; also one of Harvey B. Gaul's Negro Spirituals. Carl Bernthaler of this city accompanied.

Miss Dilling also appeared with the Haydn Choral Union of the North Bor-

oughs in its third concert in the Bellevue High School Auditorium, Jan. 5. John Coleville Dickson conducted the chorus and the other assisting artists were Mrs. Grace H. Hoheldaffer, soprano, and Pearl Reed, violinist. Helen Reed played the piano accompaniments.

A choral festival was given by the combined choirs of the Calvary, Trinity and Ascension P. E. Churches. The respective choral directors are Harvey B. Gaul, Harry Austin and Daniel H. Philippi.

R. E. W.

LIMA ARTISTS IN CONCERT

Program in Women's Music Club Course Draws Record Audience

LIMA, OHIO, Jan. 16.—Local artists attracted one of the largest audiences of the season in a concert on Jan. 12 in the Women's Music Club course at Memorial Hall. As a tribute to the memory of Saint-Saëns, the program opened with his "Marche Héroïque," played by Mrs. Harry Macdonald and Leona Feltz, pianists. Marguerite Moyer's colorful soprano was heard to advantage in Haydn's "My Mother Bids Me Bind My Hair," a Brahms Lullaby, "Summer Wind," by Bischoff, and "Morning," by Oley Speaks. Mrs. J. Allen Grubb, with Mrs. Fred Calvert at the second piano, appeared in the first movement of the C Sharp Minor Concerto of Schytte, and gave an admirable interpretation of the work. Josephine Sherwood Mehaffey and Mrs. G. C. Dunifon, with Vivian Hobart at the piano, played a violin duet, the Largo of Bach's Concerto in D Minor and a Serenade by Godard. Geraldine Kah Thomas, soprano of Trinity M. E. Quartet, was warmly applauded for a group of songs. The club, of which Mrs. C. S. Baxter is president-elect, has a membership roster of more than 1000 persons, and there is also a long waiting-list.

H. E. H.

HEAR FRANCIS MACMILLEN

Chattanooga Audience Warmly Responds to Violinist's Art

CHATTANOOGA, TENN., Jan. 16.—Francis Macmillen, violinist, roused a large audience by his artistic playing in his recital on Jan. 5. The Music Club has been very successful in its concerts this year, and Mr. Macmillen's recital has certainly helped to enhance the artistic value of the series. The violinist had to give many encores and was warmly complimented by leading musicians and other citizens after the concert. His accompanist was a local musician, Hugh Ridout, who at very short notice, played in a manner entirely satisfactory to the violinist and creditable to himself, considering the fact that he had had only one rehearsal with Mr. Macmillen.

H. L. S.

"CARACTACUS" IN TOLEDO

Choral Society Begins Third Season with Performance of Elgar Cantata

TOLEDO, OHIO, Jan. 16.—The Toledo Choral Society opened its third season on Jan. 4 at the Coliseum with a notable production of Elgar's "Caractacus." The conductor, Mrs. Mary Willing Megley, successfully led the society of more than 200 voices and orchestra of forty pieces, through the intricacies of the score. The soloists were all of this city, with the exception of Mme. Corinne Rider-Kelsey of New York, who sang the rôle of *Eigen* admirably. Roscoe C. Mulholland sang the baritone part of *Caractacus* in excellent voice and style, while Clarence Ball exhibited taste and finish in the music of *Orbin*. Arthur G. M. Strowger, baritone, as the *Arch Druid*; Julius G. Blair, bass, as *Claudius*, and Harrington M. Van Hoesen, baritone, as the *Bard*, fulfilled their rôles satisfactorily. The orchestra of local players, with Lynnell Reed as concertmaster, gave effective support to the vocal music.

J. H. H.

Amy Ellerman Returns for Recital

Amy Ellerman, contralto, has returned to New York for her annual recital after a tour of two months which covered the

Southwest and Middle West. Her program will be given at Aeolian Hall on the afternoon of Jan. 24. She will have Francis Moore at the piano, and Hugo Kortschak will play a viola obbligato to the little-known "Geistliches Wiegenlied" of Brahms. The "Gestillte Sehnsucht" of Brahms will be given in a group with this, following a bracket of songs in German. A third group, in Italian and French, will be followed by several songs in English. Two of these are by Mr. Moore.

WORCESTER HEARS SINGERS

Garrison and Werrenrath Give Recital in Steinert Course—Quartet Heard

WORCESTER, MASS., Jan. 13.—Mabel Garrison and Reinald Werrenrath gave the fourth concert in the Steinert Series, Jan. 3. A crowded auditorium greeted the artists, both of whom are favorites here. Mr. Werrenrath, despite a severe cold, kept his voice under splendid control. Operatic atmosphere was given to the concert with duets from "Don Giovanni" and "Rigoletto," and by Miss Garrison's singing of an aria from "Barber of Seville" and the "Pagliacci" Prologue, sung by the baritone. The two artists shared in numerous recalls.

A chamber music concert of distinct merit was given at the Art Museum, Jan. 1, by the American String Quartet, composed of Gertrude Marshall Wit, violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'Africain, cello, assisted by Harry Whittemore, pianist. Opening with a Beethoven quartet, the program also included chamber works of Schumann and d'Indy. Mr. Whittemore played a group of works by French composers, adding by request, Emerson Whithorne's "The Rain."

C. E. M.

VISITORS TO LOUISVILLE

Flonzaleys and Paulist Choristers Heard by Large Audiences

LOUISVILLE, Jan. 13.—The Flonzaleys Quartet, at its concert recently in the Holy Rosary Academy, was greeted by a large audience, and renewed its hold upon local music-lovers.

Two programs were presented here recently by the Paulist Choristers under the leadership of Father Finn. The choir was brought here through the efforts of musicians of the city, and an audience estimated at 3000 greeted each program in the Municipal Auditorium. John Finnegan, tenor, Overton Moyle, basso, and Adolf Le Mout, soprano, were soloists. The afternoon concert was given free to the school children.

Mme. Brozius, harpist, gave an interesting recital at the Church of the Advent.

H. P.

MAY PETERSON IN CONCERTS

Stuart Ross Aids Soprano in Programs at Wells College and Elsewhere

AURORA, N. Y., Jan. 14.—May Peterson, soprano of the Metropolitan Opera Company, was presented at the 57th concert at Wells College, under the auspices of the Wells Philharmonic Club in December. With Stuart Ross at the piano, the singer gave an interesting program of Handel and Bach arias, Grant-Schaefer's arrangement of the French-Canadian "A la Clair Fontaine," and songs by Beethoven, Debussy, Dalcroze, Reger, Hageman, Schumann, Strauss, Lie, Hekorn, Winter Watts, Cyril Scott, Katherine Glenn and John Powell. She invested these numbers with peculiar charm.

Shortly before coming here Miss Peterson had sung in Port Edwards, Wis., and Stroudsburg, Pa. At both these appearances she used many of the same numbers as she did here. In Port Edwards her concert was under the auspices of the Parent-Teachers' Association, and following it she was honored with a reception at the home of the president, Mrs. C. A. Jasperson. Her program in Stroudsburg was the second in the course which is being presented by the East Stroudsburg State Normal School. Stuart Ross was with her at both places.

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REINALD WERRENATH was the soloist at a Benefit Concert, under the auspices of the Junior Alliance Central Congregational Church, at the Academy, on Jan. 9. Mr. Werrenath's programs are always interesting and well chosen, and this one proved no exception to the rule. His fine voice and admirable style delighted a large audience. German songs by Schubert, Schumann, Marx and Wolf; two French and two Italian songs, and English songs were given. "Rolling Down to Rio," "On the Road to Mandalay," "Fuzzy-Wuzzy" and "Danny Deever" were extremely well sung, and "The Road to Mandalay" was especially popular. Mr. Werrenath was generous in his encores.

Arthur Whiting, pianist and composer; Rachel Morton Harris, soprano, and Francis Rogers, baritone, appeared in a recital, under the auspices of the Brooklyn Institute, on Jan. 9. Mr. Whiting has been especially known in recent years for his successful efforts in developing an appreciation of music, as part of a liberal education, in the colleges and universities.

By way of instructive introduction, Mr. Whiting explained the historical significance of the evening's program, which opened with a group of Troubadour and folk-songs of old French origin, covering the period from 1200 to 1700. In these songs Francis Rogers showed an excellent well-trained voice and artistic interpretation.

The audience was delighted with Mrs. Harris' singing of the Schumann cycle, "Frauenliebe und Leben," Op. 42. With her rich, sympathetic voice Mrs. Harris brought out the real beauty of these songs, interpreting them with sincere musical feeling.

Handel's Suite in G, as transcribed for piano by Mr. Whiting, was an interesting feature of the recital. Mr. Whiting played with artistic effect. A Purcell group was sung by Mr. Rogers, and the program was concluded by Mozart duets given by Mrs. Harris and Mr. Rogers.

The first of a course of six operalogues by Havrah W. L. Hubbard, of Grossmont, Cal., assisted by Edgar Bowman in the musical illustrations, was an interesting novelty in the activities of the Brooklyn Institute on the afternoon of Jan. 11. Mr. Hubbard's lecture-recital dealt with the works of Wagner, and particularly the opera "Lohengrin." After a brief explanation of the historical and allegorical background of the opera, which Mr. Hubbard stated was the product of Wagner's transitional period, and his most spiritual composition, the libretto of the third and second acts was vividly and charmingly portrayed. Mr. Bowman, at the piano, furnished the musical background with the Wagner music. The program made a most stimulating impression upon the interested listeners who filled the lecture hall.

The inclement weather lessened somewhat Mr. Hubbard's audience at his second operalogue at the Academy on the following evening, but those who did attend were well repaid with his clever recital of two operas, "Pagliacci" and "Hänsel and Gretel." Mr. Hubbard stated that "Pagliacci" is the one real work by which Leoncavallo will be remembered. In this opera we had a play within a play, with a tragedy developing from this situation; and the real artistic truth of the story, he claimed, was not realized in the splendor which surrounded the present method of producing the work. In "Hänsel and Gretel," Humperdinck attained his chief success, and though the opera was not in the Metropolitan repertory, Mr. Hubbard hoped that it would be included.

The recital in song and speech was keenly interesting. The change from one rôle to another in "Pagliacci" was very clever. Throughout Mr. Bowman skilfully worked in the musical background. In telling the story of "Hänsel and Gretel" and the singing of the fairy folk songs, Mr. Hubbard showed what a versatile artist he is. The "belief-in-fairy" atmosphere which he created delighted his audience.

The St. Olaf Lutheran Choir from St. Olaf College, Northfield, Minn., aroused

a large audience on the afternoon of Jan. 15 to a keen appreciation of the richness and beauty of Lutheran Church music. Under the inspired leadership of F. Melius Christiansen these sixty-four young voices showed genuine art in a cappella singing. They maintained perfect ensemble and true intonation in a long and intricate program. Enthusiasm grew with each number, and especially marked was the applause at the conclusion of the Motet for Advent Season by Schreck. "A Christmas Song," composed by the director, Mr. Christiansen, also greatly impressed the audience. "Praise to the Lord," by Sohren, closed the program.

DETROITERS GREET SYMPHONY CHOIR

Singers Begin New Career in Verdi's Requiem—Kreisler Warmly Welcomed

DETROIT, Jan. 17.—The production of Verdi's Requiem by the Detroit Symphony Society at Orchestra Hall on Jan. 7, derived special importance from the fact that it marked the first appearance of the newly-formed Detroit Symphony Choir, and the cordiality of the reception which awaited the singers was gratifying. Under the direction of Stephen Townsend, the choir has been working for many weeks, and this preparation culminated in an emphatic success.

The performance was in every way excellent under the authoritative leadership of Ossip Gabrilowitsch. The chorus is so admirably trained that he was able to obtain pianissimo effects and evenly-graduated crescendoes with artistic effect. Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and Royal Dammun, baritone, were the soloists. These artists, choir, and orchestra, presented a fine ensemble, and the enthusiasm of the audience was prolonged. The performance was repeated on the afternoon of Jan. 8. The establishment of this choir marks another step forward in Detroit's musical progress. The next production will be Beethoven's Choral Symphony.

The Detroit Symphony opened the New Year with an interesting program in which it has had the assistance of Richard Buhlig as soloist in the Brahms Concerto in D Minor. Mr. Buhlig exhibited his powers as a pianist of rare attainments, and Ossip Gabrilowitsch's forces played admirably. The orchestral program also included Saint-Saëns' "Dance Macabre" and "La Jeunesse d'Hercules" and Beethoven's "Prometheus" Overture.

Kreisler's Fine Reception

A capacity audience welcomed Fritz Kreisler at the Arcadia Auditorium on Jan. 10. The famous violinist really presented two programs—the printed one and another formed of the series of encores without which his audience, estimated at more than 4000 persons, refused to be satisfied. The "Kreutzer" Sonata was simply dazzling in its beauty and the Bach Suite in E was a model of classic perfection. His other music included the Beethoven Minuet, the Andantino by Martini, and many of Kreisler's own pieces. Carl Lamson, as accompanist, contributed much to the success of the concert.

Ignaz Friedmann appeared at Orchestra Hall on Jan. 9 under the auspices of the Duo-Art Co. A novel feature was witnessed in the playing of "Les Préludes" and a suite written by the artist himself for these were interpreted by Mr. Friedmann and the mechanical piano. He also played several solos, including the Bach-Busoni Chaconne and Chopin numbers, the latter being especially artistic. A capacity audience welcomed the pianist.

St. Olaf Choir Sings

The St. Olaf Lutheran Choir, admirable in balance and rich in ensemble, delighted lovers of choral music at the Arcadia Auditorium on Jan. 5. Each number on the program furnished an example of finished singing. A group

of Schumann compositions was of special interest, and a "Christmas Song," by the conductor of the choir, F. Melius Christiansen, was greeted with marked cordiality. The concert was under the auspices of the Lutherans of Detroit.

Carlos Salzedo was warmly greeted at a Thé Musicale at the Hotel Statler on Jan. 10. His program included music by Couperin, Haydn, and Corelli, and some of his own modern compositions, which were welcomed with special favor. His Variations on an Old-Style Theme exhibited his accomplishments as a virtuoso to best advantage, and his "Whirlwind" proved highly popular. Mona Condre sang several French and English folk-songs in costume with vivacity and charm.

Lois Johnston and Harriet Story Macfarlane were the soloists at the fourth morning concert of the Tuesday Musicale. Miss Johnston sang four songs, which included "Balloons in the Snow," by Jeanne Boyd, and LaForge's "Sanctuary." Mrs. Macfarlane gave a French-Canadian song by Geoffrey O'Hara and L. L. Renwick's "Revelation." Alice W. Gurche and a violin quartet, composed of Janet Ives, Helen Willert, Rebecca Selik and Josephine Sanford also appeared in the musical program, and Ada May read a paper on current events.

The third program of the Chamber Music Society on Jan. 9 brought forward the Haydn Trio, Elsie Holland, Estelle Goodspeed and Martha Bartholomew. Assembly singing was lead by Cameron McLean, and an illustrated talk was given by Mrs. Clara K. Heberlein.

M. M. F.

PLAY NEW WORK BY THEODORE GORDOHN

Los Angeles Forces Present "Russian Sketches"—San Carlo Company Heard

[By Telegraph to Musical America]

LOS ANGELES, CAL., Jan. 16.—The first performance of three "Russian Sketches" for strings, by Theodore Gerdohn, viola player of the Los Angeles Symphony, was given at the first popular concert of the season of the Los Angeles Philharmonic last week. The composer obtains beautiful effects in these works with an original orchestration. The work was very enthusiastically received, the conductor, Walter Henry Rothwell, being recalled to the platform many times. The program included also works of Berlioz, Goldmark, Glazounoff and Alfvén.

The San Carlo Opera Company has ended the first week of a brief local season that has been notable for excellent performances. The company was augmented to eighty for the opening performance of "Aida" on Jan. 9. The opera was given in amply spectacular style and with satisfying vocalism. The principal rôles were sustained by Bianca Saroya as Aida, Nina Frascani as Amneris, Tommassini as Radames, and Joseph Royer as Amonasro.

The other performances of the week included "Butterfly," with Tamaki Miuri in the title rôle; Klinova, Agostini and Valle, on Jan. 10; "Rigoletto" on the following night, with Lucchesi, Boscacci and Royer; a matinée performance of "Faust," with de Biasi as Mephistopheles; "Otello" on the evening of Jan. 12, with Anna Fitzu as Desdemona; "Lucia" with Josephine Lucchesi; a fine matinée performance of "Bohème" on Saturday, with Miss Fitzu as Mimi, and an evening performance of "Trovatore."

Richard Buhlig, pianist, was recently heard in a program of Brahms at the Gamut Club, the artist showing a scholarly and adequate musicianship.

W. F. G.

Goldfuss Pupil Plays in Philadelphia

PHILADELPHIA, Jan. 13.—Louis Gabowitz, violinist, a thirteen-year-old pupil of Abram Goldfuss, played for audiences totaling about 60,000 during a recent week's engagement at the Stanley Theater. Sascha Jacobsen was soloist at the theater shortly before young Mr. Gabowitz appeared there.

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Frida Farkas Gains Favor in Solo Work and As Accompanist



Mme. Frida Farkas, Pianist

Frida Farkas, pianist, of New York, has won great favor on the concert platform as soloist and also as accompanist. She has gained success in recitals with Boris Saslawsky, baritone, and other artists at Carnegie Hall, Hotel St. Regis and elsewhere in New York, and as accompanist, has appeared with George Rogovoy, 'cellist; W. Freytag-Frey, coach of Frieda Hempel, and Anna Roselle, soprano of the Metropolitan Opera Company.

Swiss Songs Given at MacDowell Club

At the MacDowell Club on Sunday afternoon, Jan. 15, Mme. Ethel Hugli, soprano, assisted by Oscar Ziegler, pianist, and Mrs. J. Harrison-Irvine, accompanist, gave a program, composed largely of Swiss music. Mme. Hugli, who is presenting this music on her visit to her native America, first spoke on Swiss literature, art and music and then sang art-songs by modern Swiss composers, Marie Appia, Jacques-Dalcroze, Volkmar Andread and Gustave Doret. Her other group consisted of thirteen Swiss folk-songs, representing the various parts of the country. Between these Mr. Ziegler, a Swiss pianist, played the Chopin F Minor Fantasy. Mrs. Irvine accompanied the singer effectively.

Marian Veryl to Give Recital in Detroit with Percy Grainger

Among the recent contracts of Marian Veryl, soprano, is one signed by Mrs. Isobel Hurst at Detroit for a joint recital with Percy Grainger on Jan. 24. Miss Veryl recently returned from a sojourn in Europe, where she studied the latest additions to French and German song literature, and this music has been included in her recent recitals with great success. These programs, in which she has been assisted by Carl Bernthaler as accompanist, have been received with marked favor and the list of her engagements is increasing.

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French Opera's Indebtedness to Court Ballets of Molière and Lully

(Continued from page 3)

peared in the work, "Mariage forcé" in the character of a *Gypsy* in one of the interludes. The three-act comedy-ballet was produced at the Louvre in January, 1664.

A Royal Impresario

The mature Louis now plunged into a series of entertainments that have had few equals since antiquity. In May of the same year a week-long festival, styled "Pleasures of the Enchanted Island," was given at Versailles, and the second day was devoted to a five-act entertainment by Molière, "La princesse d'Élide," in which he himself enacted the rôle of *Moron*, the court fool. The "Amour médecin," the next musical piece, was presented in 1665, with interpolated dances by Lully.

A still more elaborate court entertainment, covering a period of several months, when Benserade's "Ballet of the Muses" was presented, took Molière and his fellow-players to Saint Germain by the King's command in December, 1666. Here three interludes of which he was part-author, two of them hastily written and of negligible literary value, were performed: "Mélécerte," an "heroic pastoral comedy"; "Le pastoral comique," and "Le Sicilien," a prose work in one act given in the following February. This last composition narrated the successful efforts of *Adraste*, a youth, to win *Isidore*, a beautiful Greek slave, and outwit her master *Don Pedro* through the connivance of *Hali*, a servant, whom Molière may have personated. The work was afterward given with the original music and dances at the Palais-Royal in the following June. Louis himself had participated in a gala performance given during the Saint Germain fête, with seven other noble personages all in the rôle of *Moors*, in a masque which brought the ballet to a close. Several interesting revivals of the "Sicilien" ballet have been given, according to Gaston Vuillier, the most recent having been those at the Comédie Française on Jan. 20, 1861, and at the Opéra on March 19, 1892.

After "Georges Dandin" was partially set to music by Lully, with a choral finale for a hundred voices, the dramatist again bent his genius to the monarchical caprice in composing "M. de Pourceaugnac." Lully participated as actor, in addition to composing choruses and dances. It was produced before Louis at Chambord in October, 1669. A hastily-written prose work in which a ballet was incorporated, "Les amants magnifiques," was given in the early part of the next year.

Next in order was the work which has maintained a peculiarly secure place in literature and on the stage, "Le bourgeois gentilhomme." It contained the familiar divertissement of the mock bestowal of the mythical rank of Turkish "Mamamouchi" on the credulous *bourgeois* in the last act. The work was first given before the King at Chambord in October, 1670, with Molière in the titular rôle. Among Lully's works it is known as the "Ballet de Chambord," and it was followed by the same composer's "Ballet des Nations," as the text of the play indicates. An evidence of the play's vitality is the interesting late version of the comedy constructed by Hofmannsthal with incidental music by Richard Strauss, portions of which were conducted in suite arrangement for small orchestra during the composer's lately-ended American visit. The "Bürger als Edelmann" differs from the Lully-Molière work in an elimination of the Turkish scenes and the substitution of a short opera as divertissement, the noted "Ariadne auf Naxos."

Molière's Grand Opera

Molière's most ambitious project for a work with musical accompaniment was that of "Psyché," which he called a "tragedy-ballet," but which Brander Matthews pronounces an example of what we should to-day call grand opera. It was a five-act work entirely in verse

with music by Lully, but exigencies prevented Molière from himself completing more than a portion of the work in the time required. Corneille was enlisted to finish the libretto, and Quinault wrote the lyrical portions which were set to music. The tale is developed from the well-known classical story.

The production is reported in records of the time to have been lavishly mounted. The stage directions for "a sea of fire with flaming waves," which might give even a modern impresario pause, seems to have been represented, as was the kingdom of *Pluto*, shown surrounded by a great chorus of *Passionate Lovers in Torment*. *Apollo* accompanied by the *Muses* and three hundred *Divinities*, come to attend the nuptials of *Cupid* and *Psyché*, is challenged by *Mars*, who appears with a file of countless warriors, to the clang of tambours and blare of trumpets. *Jupiter* achieves the feat of flying through the air on an eagle. La Grange relates that "there was a concert of twelve violins." The work was frequently given at the Palace of the Tuileries in the winter of 1671, and when later presented for public view on a somewhat smaller scale at the Palais-Royal, ran through more than eighty performances. Such are the charms of the spectacular! The edition of "Psyché" published by Fourcault is said to be now very rare.

In order that there might be a pretext for reviving certain of the more effective dances from an earlier court production, the "Ballet des Ballets," Molière wrote for his patron the amusing "Comtesse d'Escarbagnas," the heroine of which is a Gallic *Mrs. Malaprop*, and which was performed before Louis in December, 1671. Molière was destined to give the

world his swan song in "Le malade imaginaire," written in 1673, after the admirable "Femmes savantes."

The relations of the writer and Lully were unhappy in the last years. The musician's attitude seems to call for defense, particularly in his treatment of his collaborator. After inducing the King to appoint him director of all musical events which should be given at court, including those at the Opéra and in the royal chapel, he made a ruling that no more than six singers or twelve instrumentalists might participate in performances at the Palais-Royal, and that none of the king's dancers might be so utilized. The music for the dying dramatist's "Malade imaginaire" was composed by Marc-Antoine Charpentier, probably at Molière's invitation. Lully forbade its performance before the King, and it was presented without august patronage for the first time on Feb. 10, 1673. A week later Molière, though ill, was acting in the piece, when he suffered a collapse. He died at his house a half-hour later.

A description of the funeral procession has survived in a letter thought to have been written by an eye-witness. A public ceremony had been forbidden on high ecclesiastic authority, as certain of Molière's attacks on theological systems were deemed impious. There was, however, all the semblance of rites. "There were three ecclesiastics; six children in blue carried candles in silver holders and there were burning torches of wax. There was a great crowd, and some 1200 livres were distributed among the poor." This simple assemblage paying its unconventional tribute in the night would probably have pleased the champion of human nature oppressed by foibles and formalities. And, although the exact site of Molière's grave in the churchyard of Saint Joseph is not known, the masterpieces of his wit, with the musical expression they have kindled, are monuments more durable than stone or tablets of metal.

QUARTET LEADS IN SEATTLE CALENDAR

Young Pianist Appears in Recital—Contest for State Convention

SEATTLE, WASH., Jan. 13.—The musical features of the past week were the Spargur String Quartet concert, with Cecile Baron, pianist, assisting, and the piano recital of Dorothy Greenberg.

The Spargur Ensemble, consisting of John Spargur and Albany Ritchie, violinists, E. Hellier Collens, viola, and George Kirchner, 'cellist, made its second appearance this season under the auspices of the Seattle Musical Art Society, which is sponsoring a series of morning musicales. The program opened with the Haydn Quartet in D, Opus 64, and its interpretation was characterized by a finesse which only comes from a thorough understanding between the players. The Lekeu Quartet in B Minor, two movements, was given its first Seattle performance. This music is interesting but involved and is not so well understood at the first hearing. Pochon's arrangement of "Drink To Me Only With Thine Eyes" and Daisy Wood Hildreth's "The Blind Girl," from Tagore's "Gardener," completed the program. This last is an effective number by a talented Seattle composer.

Miss Greenberg, a young girl, played a program of familiar piano numbers. Her technical equipment is well developed, and she recognized the value of light and shade. She is a pupil of Silvio Risegari.

The Washington State Music Teachers' Association, through a sub-committee comprising Harry Krinke, Cecilia Augspurger, and Paul Pierre McNeely, announces a piano contest in connection with the state convention at Walla Walla next May. The sectional try-outs are to be made in various parts of the state, and the contestants will appear during the convention.

The registration of music students at the University of Washington for the second semester shows an increase over

that of the first term. The University Glee Club has just returned from a ten day's tour to nearby points, under the direction of Dean Irving M. Glen.

Seijiro Tatsumi, Japanese tenor, and Milton Saymour, pianist and coach, and teacher of Mr. Tatsumi, are to make a world tour.

Clara Wolfe, one of Seattle's vocal teachers, and exponent of the Dora Duty Jones system of vocal diction, who has been spending some time at her country home at Yeomalt, Bainbridge Island, has returned to Seattle. D. S. C.

Los Angeles Philharmonic in First Concert of Season

LOS ANGELES, CAL., Jan. 12.—The Los Angeles Philharmonic Orchestra was greeted by a full house at its first concert of the New Year on the afternoon of Jan. 1. The program was all Tchaikovsky, with Claire Forbes Crane as the soloist, playing her B Flat Minor Concerto. She made a strong hit with her audience. Mr. Rothwell directed the "Casse Noisette" Suite and the "Capriccio Italien" with his usual care and success.

Sousa and his band were here last week giving six concerts at the Philharmonic Auditorium under the management of L. E. Behymer. The S. R. O. sign would be out if the police regulations permitted it, as the big house was filled to capacity. Knowing Sousa has the music of a dozen encores on his stand the audiences call for them all. Especially do his marches dedicated to the various branches of the Army and Navy make a hit here. W. F. G.

Althouse Sings in Longmont, Col.

LONGMONT, COL., Jan. 14.—Paul Althouse, tenor of the Metropolitan Opera Company, appeared here in the Auditorium on Thursday evening, Jan. 5 and with Rudolph Gruen at the piano delivered a varied program in a highly interesting manner. Mr. Althouse's offerings included French, English and American songs and a Verdi aria. Mr. Gruen played a group of solos, as well as the accompaniments. The artists gave practically the same program in Greeley in the college gymnasium on Jan. 4, with equal success.

OPERA NOVELTIES IN SAN FRANCISCO

Russian Company in "Tsar's Bride" and "Russalka"—Symphony Events

SAN FRANCISCO, Jan. 14.—The Russian Opera Company now touring the Pacific Coast began a season here last week at the Columbia Theater with "Pique Dame" and has also produced Bizet's "Carmen," Dargomyzhsky's "Russalka," Rimsky-Korsakoff's "Tsarskaya Nevesta" ("The Tsar's Bride"), and Tchaikovsky's "Eugene Onegin."

The critics were enthusiastic in their notices of the first performance, and audiences grew with the production of "Carmen" and "Russalka," the house being packed on the third night of the season. The company achieved great success in "Russalka," and "The Tsar's Bride," with which the second week opened, on Jan. 10, was so admirably performed that the visitors will never lack a multitude of supporters in San Francisco.

There are ninety-five members of the company. Their costumes and scenery are authentically Russian, for they have nothing that was not brought from Russia. Each night after the performance the manager posts the proceeds of the day back of the stage, and the profits are then and there apportioned according to the place and importance of the participant.

In "The Tsar's Bride," a story of intrigue, the singers excited renewed enthusiasm. Inna Bourskaya, mezzo-soprano, sang with better effect than earlier in the season, and Marie Mashir, soprano, also won noteworthy success. There is in this opera a fine quartet, which was sung by Miss Mashir, Miss Valentinova, Mr. Karlash and Mr. Busanova. Miss Bourskaya and Mr. Lukin joined these singers in the interpretation of the sextet.

Miss Mashir sang the rôle of *Natasha* in "Russalka," and Mr. Karlash, who appeared as the *Miller*, impressed the audience by the fine quality of his bass voice.

"Eugene Onegin," founded by Tchaikovsky on Pushkin's tragic story of the love of the hero for *Tatiana Lérin*, was performed on Jan. 6, Miss Mashir appearing as *Tatiana*, and Vladimir Radeeff in the title-rôle. Miss Bourskaya and Nikolai Bousranovsky, tenor, were also prominent in the cast.

Alfred Hertz conducted the San Francisco Symphony in a program in which music of Tchaikovsky and Rimsky-Korsakoff was featured on Jan. 6. The first composer's Sixth Symphony and Rimsky-Korsakoff's "Russian Easter" overture were played; and Walter Ferner, first 'cellist of the orchestra, was an effective soloist in Eugen d'Albert's Concerto in C.

Alice Gentle, mezzo-soprano; Louis Persinger, violinist, and Katejan Attl, harpist, appeared as soloists with the San Francisco Symphony on Jan. 7 in the Exposition Auditorium before an audience estimated at 6000 persons. Miss Gentle was in excellent voice in "Vissi d'Arte," from "Tosca," and gained another success later in the program in the Habanera from "Carmen." This artist is exceedingly popular in San Francisco. Mr. Persinger played a Bach Prelude and a Gavotte. Mr. Attl won favor by his harp-playing, and C. Addimando also contributed to the program.

By public subscription, three symphony concerts for children of the public schools will be given by the San Francisco Symphony during February and March. The first is to take place in the Exposition Auditorium on Feb. 1. Paul Althouse, tenor, will be soloist.

Public-spirited citizens interested in the musical advancement of San Francisco have engaged Uda Waldrop, organist, to give daily organ recitals free to the public at the noon hour at the First Congregational Church. The church is filled each day. A special free concert is given under Mr. Waldrop's direction, with other artists assisting, on the last Friday evening of each month.

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[Continued from page 29]

PAPER TAKES UP CUDGEL FOR AMERICAN COMPOSERS

Journal of Commerce Protests Against Neglect of Worthy Native Works

CHICAGO, Jan. 14.—A vigorous protest against the neglect of American music by orchestral leaders in the United States is voiced by the *Chicago Journal of Commerce* through its New York correspondent, Raymond G. Carroll. "So seldom is an American composer recognized by the average foreign leader of so-called American orchestras that doing so has the color of a real event in the musical world," says Mr. Carroll.

"When one contemplates the pain of having to sit for hours through the playing of 'old stuff,' written by Europeans, most of whom had their works played when they were young, the realization that probably equally fine orchestra scores written by native-born Americans are being constantly rejected is not pleasing, especially in view of the knowledge that the subscribers and supporters of the various orchestras are the best American families."

Mr. Carroll exempts Josef Stransky, conductor of the New York Philharmonic, from this indictment, pointing out that during the last eleven years this orchestra has produced the works of sixty American composers. Among the neglected musicians the writer names Emerson Whithorne, the late Charles Griffes, and A. Walter Kramer.

OPERA STARS IN CONCERT

Richard Schubert and James Wolf Heard with Mark Oster

CHICAGO, Jan. 17.—Richard Schubert and James Wolf of the Chicago Opera, and Mark Oster, baritone of the Chicago College of Music, were soloists at a concert given by the Lincoln Club on Jan. 15. Mr. Schubert and Mr. Oster sang duets from "Bohème" and "La Forza del Destino" with fine effect. Mr. Schubert gave three Strauss songs, and airs from "Lohengrin" and "Walküre" called forth much applause.

Mr. Oster sang numbers by Loewe and Wagner from "The Flying Dutchman" and "Meistersinger." Mr. Wolf sang compositions by Herrmann and Reisinger and Wagnerian airs. The program ended with a trio from "Faust" in which the singers achieved popular success. The accompaniments were played by Karl Reckzeh.

Cameo Salon Hears New Chapek Works

CHICAGO, Jan. 14.—Joseph E. Chapek, head of the violin department of Chicago Conservatory, played three new compositions by J. H. Chapek at a musicale at the Cameo Salon on Jan. 7. They were "The Wooded Isle," a Caprice, and "Furiant" and met with much applause. Mrs. Gertrude Grosscup-Perkins, head of the vocal department, was heard in a song group.

CHICAGO, Jan. 16.—Rosalie Music Hall, which for many years was a social center for the Hyde Park district, has been sold and will shortly be demolished to make way for an apartment building. Several well-known operatic and dramatic stars made their first public appearances in this hall. Among these was Mary Garden, who made her stage debut there at the age of fourteen in a Sunday school play.

Herbert Gould Fills Oratorio Dates

CHICAGO, Jan. 14.—Herbert Gould, bass, has returned from Birmingham, Ala., where he was one of the soloists in a production of the "Messiah." He is appearing in the same oratorio in Laramie, Wyo., and Boulder, Col., this month, and later will sing in the "Creation" in Salt Lake City, where he will make his third appearance this season.

Sykora Joins Chicago Conservatory Faculty

CHICAGO, Jan. 16.—Frank Sykora, cellist, has joined the faculty of the Chicago Conservatory. Mr. Sykora is a graduate of Kieff Conservatory, and is well known as a concert artist in Europe and the Orient. Since coming to the United States he has been a member of the Cincinnati Symphony.

Mme. Sturkow-Ryder Fills Recital Dates

CHICAGO, Jan. 14.—Theodora Sturkow-Ryder, pianist, appeared in recital at Marquette, Mich., on Jan. 9, and in Fond du Lac, Wis., on Jan. 11. She was soloist at a musicale of the Women's Club of Kenilworth, Ill., on Jan. 12.

Gons Plays Work by Brig. Gen. Dawes

CHICAGO, Jan. 14.—Jaroslav Gons, cellist, gave a recital in the Masonic Temple at Waukegan, Ill., on Jan. 11. Among his numbers was "Melody," composed by Brig. Gen. Charles G. Dawes, arranged for the 'cello by Mr. Gons.

In Chicago Studios

Chicago, Jan. 16.

Students of Chicago Musical College gave a recital in Ziegfeld Theater on Jan. 14. Hadassah Dolson played the "Witches' Dance" by MacDowell; Howard Feigus, the "Air de Ballet" by Moszkowski; Besse Battey a Chopin group; Mary Esher Winslow the Saint-Saëns Toccata; and Adelaide Anderson a Chopin Ballade. Marshall Sosson and Glen Halik, violinists, presented numbers by Hubay and Ernest. The vocalists were Benjamin Schroeder, who sang an aria from "Don Carlos," Evelyn Martha with songs by Ronald and Parker, Marion Treleven, the "Caro Nome," and Evelyn Fitch, a student of Richard Hageman, a group of Puccini arias.

The Sherwood Music School presented the following piano students in recital on Jan. 12: Mary Stemen, Herbert Rubinstein, Anna May Richardson, Elliot Tauba, Eleanor Miller, Lulu Gabney, Janice Wiggins, Ruth Walliser, Walter Minford, Wesley Raubolt, Pauline Spiker, Dorothy Swanson, Helen Thompson, Marcella Siels, Julius Marling, Louise Soper, Jack Harris, Dorothy Saunders, Bertha Jones, Laurette Dugan, Virginia Rothacker, Marcalene Combs, Isabel Davis, Alice Friend, Marion Umland, Jean Winslow, Myrtle Lind, Charlotte Harris, Dorothy Merkel, Johanna Siragusa and Ruth Pohn.

James Hamilton, tenor of the faculty of the Lyceum Arts Conservatory, sang the "Messiah" at Plymouth, Ind., on Jan. 5 and at Englewood on Jan. 8. Edward Clarke, baritone, was soloist at a musicale given by Les Matinées Française on

Jan. 4. A quartet composed of Peggy Zane, Donna Voorhees, Ardath Schindler and Keith Conover have been engaged for an eight weeks' tour. Jeane Boyd of the piano faculty has returned from a concert tour in Nebraska.

Piano and violin pupils of the American Conservatory were heard in recital in Kimball Hall Saturday. The piano numbers included works by Bach and Saint-Saëns given by Caroline Nethercot, a Chopin Scherzo by Astrid Jacobson, the Schubert-Tausig "Marche Militaire" by Silvia Weintraub, a Brahms Capriccio by Dorothy Wren Thompson, works of Poldini and Moszkowski by Dorothy Pilkington, and a Brahms Rhapsodie by Wilhelmina Schaefer. Dorothy Tudor, violinist, played two Liszt numbers, and Ruth Parker, a movement of the Lalo "Symphonie Espagnole."

The first recital of the Bush Conservatory Master School will be held in Orchestra Hall on Jan. 30. Students of the piano, vocal and violin departments will take part.

Kathleen Ryan, a student of the Chicago Musical College, has returned from a tour of the Pacific Coast with the Fisher Opera Company, and made her first appearance at a concert at Hebron Church on Jan. 2. Alline Stosberg, soprano, was soloist with the Sinai Symphony on Jan. 4. Jane Anderson was soloist with the Chicago Theater Symphony on Jan. 1. Joel Lay, Carl Mathieu and Ethel McDonald have been engaged as church soloists.

Two scholarships are offered for next season at American Conservatory by the Sigma Alpha and Phi Beta sororities. A number of musical programs will be given by the members. James Donnelly, tenor, a student of Karleton Hackett, is choir leader at the First Church of Christ, Benton Harbor, Mich.

William Nordin of Bush Conservatory directed a performance of the musical comedy, "A Nautical Knot," presented at the Town Hall in La Grange, Ill., by the High School Glee Club. Mrs. Rose Pearson Burgeson, soprano, pupil of Boza Oumiroff, was soloist at Englewood Masonic Temple on Dec. 31. She sang at the Paramount Theater and at Concordia Church on Jan. 14. Maude Boslough, soprano, student of Charles W. Clark, was one of the soloists at a concert given by the Civic Music Association in Sherman Park on Jan. 12. Boza Oumiroff, baritone, and Ella Spravka, pianist, of the faculty, have been engaged for a series of concerts in Florida in February.

Stuart Barker, of the vocal faculty of Chicago Conservatory, will give a lecture course on the science and art of singing. Genevieve Schuhr, pianist, and Florence Eckmann, soprano, have secured church engagements. Donato Colafemina, tenor, has extended his concert tour of the East until the middle of March.

CHICAGO, Jan. 14.—Gustaf Holmquist was soloist at a concert given by the Sunday Evening Club at Orchestra Hall on Jan. 8. Among his numbers was "The Publican" by Vandewater. Stanley Martin was organist, and a chorus under the leadership of Edgar Nelson sang works by Gounod, Chaminade and Franke-Harling.

CHICAGO, Jan. 14.—Edna Baxter Bruner, violinist of the faculty of the Brail School of Music, and H. Ray Staater, pianist, gave a joint recital at the Illinois College of Music on Jan. 9. They played the Beethoven Sonata Op. 24, No. 5, for violin and piano, and shorter numbers.

CHICAGO, Jan. 14.—Marie Sidenius Zandt, soprano, was soloist at the annual meeting of the Chicago Bankers' Institute at the La Salle on Jan. 10. She was also heard in a recital at Winnetka on Jan. 8.

CHICAGO, Jan. 14.—Carl Craven, tenor, was soloist at the Chicago Athletic Club on Dec. 30. He sang the "Morning of the Year" and a number from "Pagliacci." On Dec. 17 he appeared at a musicale at the Drake Hotel.

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VISIT OF COATES IS EVENT IN CLEVELAND

N. Y. Symphony Leads in Week of Good Music—Hear Flonzaley Quartet

CLEVELAND, Jan. 13.—The concert of the New York Symphony directed by Albert Coates has been the outstanding event of the week. Mr. Coates was given a royal welcome, and the playing of the orchestra in a program containing the "Meistersinger" Prelude, Tchaikovsky's "Romeo and Juliet," and five movements from Holst's Symphonic Suite "The Planets" was brilliant in the extreme. The audience, though not large, was remarkably enthusiastic.

The 2300 seats of Masonic Hall were all filled to hear the St. Olaf Choir. The fine training of the young singers by F. Melius Christiansen was a source of wonderment, and the very admirable singing of sacred masterpieces was greatly admired.

The twenty-fifth program presented before the Chamber Music Society brought the Flonzaley Quartet for the fourth season in this course. The program included the Ernest Bloch String Quartet (dedicated to these players). The musicians received cordial applause, as did also the composer, who was an interested listener. A Haydn Quartet completed the concert.

Lydia Lipkowska, Vincente Ballester, and Wilhelm Bachaus were the artists at the Sunday Matinée in the Bernardi Course. Bachaus, who has never played here before made a profound impression with his interpretation of the Beethoven Sonata "Les Adieux" and his marvelous display of virtuosity in the G Sharp Minor Etude or Chopin. The two vocalists were received with marked cordiality.

Anna Case sang many beautiful lyric numbers at the Friday Morning Musicales in the Statler ballroom. Samuel Lifschey was the assistant artist, and his six viola solos were warmly welcomed.

Two thousand children heard the concert of the Cleveland Symphony given especially for them this afternoon, and profited by the explanations of Mr. Sokoloff, the conductor, who presented a movement from the "Scheherazade" Suite of Rimsky-Korsakoff, and other brilliant and popular numbers.

The fourth lecture in the course by Ernest Bloch, "Music Explained by a Musician," was presented before a large audience in the hall of the Institute of Music, the subject, "Song Form, receiving illustration by the composer at the piano, and by Ruth Edwards."

A. B.

Plans Bureau for Exchange of American and German Artists

Norma Lutge, concert manager, who returned recently from several months spent in Switzerland, Baden-Baden and other central European cities has announced the organization of a bureau to promote the interests of American artists in Central Europe and Central European artists in the United States. The bureau, to be known as the International Exchange of Art, will have its headquarters abroad and will embrace singers, dancers and instrumentalists, according to Mme. Lutge, who is in New York to arrange the tour of Hannelore Ziegler, the German dancer.

Marie Novello Gives Studio Recital

Before a representative gathering which filled her studio to capacity, Mme. Clara Novello Davies, teacher of voice, presented Marie Novello, English pianist, on Sunday afternoon, Jan. 8. The program opened with Debussy's "La Cathédrale Engloutie" and followed with numbers by Palmgren, Chopin, Scarlatti, Poldini and more of Debussy. Miss Novello exhibited highly developed technique as well as a fine sense of tone coloring. She will make her New York debut later in the season.



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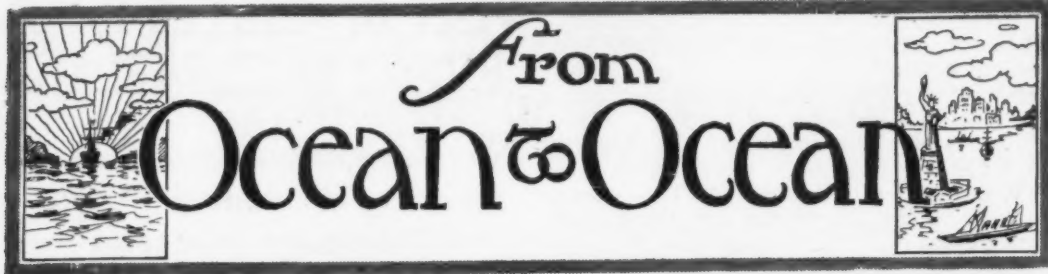
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MOUNDSVILLE, W. VA.—Alfred Cutter has been appointed choirmaster of the First Christian Church, and has opened a studio for vocal and piano teaching.

DENVER, COL.—Elwin Smith, tenor, formerly of Chicago, has been appointed to succeed Camp W. Folz as head of the vocal department of Wolcott Conservatory.

MORGANTOWN, W. VA.—Georgia Price, harpist, and Sigrid Eklos, pianist and reader, appeared in an interesting recital recently at the Methodist Episcopal Church.

WAUSAU, WIS.—Winefrid Ryan, in an organ recital at St. John's Episcopal Church, played numbers by Guilman, Torjussen, Arthur Foote, Salomé, Rheinberger, Dubois, and Pietro Yon.

DUBUQUE, IOWA.—Grace Noyes, pianist, gave a program of French compositions recently at the Academy of Music, assisted by Rose Nusbaum Leman, soprano, and Martha Zehetner, accompanist.

LARKIN, FLA.—The Women's Club gave a program of Christmas music under the direction of Lillian Elielans McKinney. Katherine Schuster of Chicago gave a talk on the teaching of sight singing.

WINTER PARK, FLA.—Maria Elise Johnson, head of the violin department of the Rollins College Conservatory, gave a recital at the College recently. Miss Johnson is a graduate of the Cincinnati Conservatory and a pupil of Leopold Auer in New York.

ST. JOSEPH, MO.—The Eight Victor Artists, who are on tour were presented by Mrs. Francis Henry Hill in a program here. Frank Banta's piano solos, Billy Murray's songs, and the singing of the Peerless Quartet were features of the entertainment.

TROY, N. Y.—George Yates Myers of New York, singing teacher, has been appointed organist at the First Presbyterian Church in Troy. His name has been added to the faculty list of the Emma Willard Academy in that city, where he devotes part of Saturday and Monday to teaching.

MIAMI, OKLA.—Gwendolyn Barry Cannon, soprano, was the principal soloist at a concert given at the First Christian Church by the Miami Music Club. Mrs. D. H. Wilson, Mabel Beck, Harry Ballinger, and the club's orchestra, conducted by F. H. Kreyer, also contributed to the program.

WAVERLY, IOWA.—Conducted by O. Hardwig, the Orphean Chorus of seventy-five voices gave Matthews' cantata, "Story of Christmas," at Wartburg College. E. Heist was accompanist, and solos were sung by Mrs. Herbert Coddington, soprano; Mrs. Frank Holloway, contralto, and A. W. Swenson, baritone.

MONMOUTH, ORE.—The Oregon Normal Girls' Glee Club sang the Christmas cantata "Bethlehem" recently, Helen Moore, instructor in music, conducting. Mrs. J. S. Landers and Ruby Ann Lawrence were the soloists. Jennie Peterson, pianist, and Miss Cornellis and Miss Rogers, violinists, assisted. The Boys' Quartet sang Christmas carols.

BURLINGTON, VT.—Recent events in the musical world and their bearing on the future of music were discussed by Mrs. J. W. Votey at the first of a series of afternoons arranged by the music department of the Athena Club. Jane Huntington assisted with mandolin solos and Mrs. J. H. Mimms with a talk on the origin of some New Year customs.

CEDAR FALLS, IOWA.—Dagney Jensen of this city has formed her own Chautauqua organization, the Dagney-Ellen company, comprised of five girls. Miss Jensen has recently been one of a number of entertainers on a tour of the Northwestern, Western and Southern

states. She has been with the Redpath circuit the past season as a solo pianist and reader.

ST. LOUIS, MO.—The Morning Choral Club, in a recent concert conducted by Charles Galloway at the Second Presbyterian Church, was assisted by a string quartet and Paul Friess at the organ. The choir sang numbers by Max Spicker and others, and solos were given by Blanche Herrick Hopkins, and Olga Hambuechen, contraltos, from the Tausig Studios.

MARTINS FERRY, OHIO.—The Board of Education has selected David J. Lewis to be teacher of music in the local schools. During the past year he has taught in the schools of Hazleton, Pa., Elizabeth Houser-Michener, soprano; Dora Neining-Bard, contralto, and Jessie Wolfe-Lipphardt, pianist, gave an interesting program before members of the Lecture-Recital Club.

BANGOR, ME.—The Schumann Club at a meeting in the home of Mrs. Dorothy Doe Hicks, took up the study of the Oratorio. Mrs. Hicks read an interesting paper on the subject, and gave illustrations on the piano. Mrs. Henry F. Drummond, contralto, and a vocal trio comprising Mrs. George Bowden, Mrs. Hicks, and Mrs. Frederick W. Jacques, assisted in the program.

SCRANTON, PA.—The Elm Park Choral Society gave a performance of "The Messiah" recently. The soloists included Mrs. Martha Mathews Owens, soprano; Mrs. George Aldrich, contralto; Thomas Beynon, tenor, and Philip Warren, bass. John T. Watkins conducted. Mrs. Helen Newitt Evans has again become a member of the Elm Park Church. Several years ago Mrs. Evans left to devote herself to concert work.

REDLANDS, CAL.—Mrs. A. Haven Smith, wife of the principal of the High School, has been re-appointed soprano soloist in the First Methodist Church of Riverside, a position she occupied before her residence in Redlands. Ruth Ellen Miller, winner of the Young Artists Contest organized in 1921 by the Californian Federation of Clubs, appeared in a program of sacred songs at the Congregational Church.

WASHINGTON, D. C.—Rev. H. P. Fox has inaugurated an innovation in having the music at the services in his church accord to the text of his sermon. Accordingly, Edith B. Athey, organist and choir director, is arranging interesting programs of instrumental and vocal works. She will be assisted by Clara Young, soprano; Eleanor Kittridge, contralto; Clarence Lewis, tenor, and William Schmucker, bass.

BALTIMORE, MD.—Under the auspices of the Pastors' Aid Society of the Seventh Baptist Church, Louise Walker, soprano, and Marguerite Walker, violinist, were heard in concert. The program included four groups of songs for soprano and solos for violin. The final number, Lullaby from "Jocelyn," was given as a solo by the singer with violin obligato. Several extras were given. Ethlyn Dryden was at the piano.

PORTLAND, ORE.—Two Chinese girls, Edna and Laura Low, eight and nine years old respectively, were presented in a piano recital at Lincoln High School Auditorium by Paul K. Hutchinson, and showed that they possess more than ordinary ability in a program from the works of Grieg, Mozart, Chopin, Beethoven, Durand and Spross. The two girls are to leave shortly with their parents for the Orient.

BUFFALO, N. Y.—James H. Shearer, organist, gave a recital in the Westminster Presbyterian Church, when works by Franck, Sjogren and Rheinberger were admirably played. Among local musicians who have gone to New York to study are Ralph Leon Trick, Katherine Becker, Clara Schlenker and Lucille Wilson. The "Y" orchestra, assisted by Jennie Kroll, gave a concert at the recent meeting of the Central Branch of the Y. M. C. A.

NEW ALBANY, IND.—The Oratorio Chorus of 100 voices, conducted by Earl Hedden, made its first public appearance in "The Messiah" at the First Presbyterian Church, assisted by an orchestra of twenty players. Elizabeth Hedden, soprano; Agatha Schaefer, contralto; Horace Shrader, tenor, and John Peterson, bass, were the soloists. The organists were Elizabeth Vogel and Lorraine Brode. An excellent performance of the oratorio was given. The church was filled.

TRINIDAD, COL.—The following pupils of William Arthur Bissell recently appeared at his studios in the first of a series of monthly recitals: Mrs. Arthur Allen, Mrs. John Simpson, Mrs. W. B. Davis, Mrs. George M. Kirk, Louise Farquharson, sopranos; Mrs. J. H. Barnes, Mrs. Claude Shy, Mrs. R. C. Young, Doris Moser, Ferol Hawkes, mezzo-sopranos; William B. Mitchell, baritone, and Edna Lawson, reader, with Ruth Clark at the piano. Max Gross, violinist, and a string quartet assisted in the program.

ST. LOUIS, MO.—Leo C. Miller has been giving a series of lecture recitals on the weekly Symphony programs at the residence of F. P. Crunden. So many people have become interested that it is possible that Mr. Miller will give these lectures in public next year. He has recently been appointed chairman of the music section of the St. Louis Art League. Blanche Herrick, contralto, one of the soloists in the recent performance of "The Messiah" by the Pageant Choral Society, has been studying at the Taussig for a number of years.

WATERBURY, CONN.—A recital by the orchestra of the Italian Congregational Church, conducted by the Rev. Pasquale Codella, was recently given here with Mrs. Isaac Beecher Clark, contralto, as assisting artist. A lecture on "The Christmas Carol," by Edward B. Wood of Yale University, was given at the First Church. The choir, assisted by a women's chorus conducted by Alvin E. Gillett, sang typical carols a cappella. Nevin's cantata, "Adoration," was sung by the choir and soloists of the Third Congregational Church.

PORTLAND, ORE.—The Schumann Society devoted a recent evening to the study of Pergolesi (1710-1736). Roy Marion Wheeler gave a brief historical sketch of the composer; Elberta Dear played several violin solos, and Louis Drake, reader, also contributed to the program. The following members of the Portland Musical Research Class contributed to a program at the home of Mrs. W. H. Gray: Mrs. Clarence Gray, Daisy Bevans, Gertrude Heeber, Johanna Kruse, Lois Stone, Mrs. Scott Kent, Mrs. Edna Rethelnsen, Louise Hohberger, Mrs. Bump, and Ruth Confrey.

ALBANY, N. Y.—"The Prince of Peace," a Christmas cantata, composed by T. Frederick H. Candlyn, organist of St. Paul's Church, to words by Harold W. Thompson, organist of the First Presbyterian Church, was sung for the first time by the combined choirs of the two churches at a united Christmas service. The Russian Isba Singers, conducted by the Rev. Constantine Buketoff of the Cathedral of St. Nicholas, New York, presented a musical program at the First Presbyterian Church, appearing in Russian anthems. Solo numbers were given by Ilsa de Bernhard, soprano.

CHARLESTON, S. C.—The Oratorio Society organized by Mrs. William G. Locke, organist of St. Philip's Church, to give "The Messiah" every year appeared for the first time in this work in that church during the holiday season, and gave an admirable performance. Elsa Bargmann, soprano; Ida Wieters, contralto; William G. Locke, tenor, and Frank Meyers, bass, were the soloists. Ella Hyams, leader of the chorus of the Musical Art Club, was the conductor, and Mrs. Locke, who worked tirelessly for the success of the festival, was the accompanist. Standing room was at a premium.

TROY, N. Y.—The Troy Conservatory has added to its faculty J. Addie Engel, who is to have charge of the mandolin department and will also teach other stringed instruments. Miss Engel is a teacher in Troy, and soloist in the Mandolin, Banjo and Guitar Orchestra. Mrs. George J. Perkins of Albany has been appointed soprano soloist at the Second Presbyterian Church of this city, succeeding Mrs. E. H. Belcher, who re-

signed to accept a similar position at the First Church of Christ, Scientist. Mrs. Seth W. Smith is the new organist at the Church of the Ascension, and Anna Jacquay has been engaged as contralto soloist at that church.

WICHITA, KAN.—Mabel Whitney, pianist, and Kathryn Newman, vocalist, gave an interesting recital before the members of the Saturday Afternoon Musical Club. Mrs. Lucille Kells Briggs was accompanist for Miss Newman. Two piano recitals were recently given by pupils of Lucia Schmiedhausen, the following appearing: Mildred Peterson, Laurens Shults, Milton Lampe, Katherine Davis, Dorothy Pinney, Josephine Menges, Alverda Smarsh, Olive Albers, Gayle Pfaff, Robert Haines, Ruth Lampe, Opal Bussard, Marie Billingshausen, Marie Meidle, Bernice Scheetz, Lucie Pinney, Mildred Haines, Caroline Lindell, Rosemary Weber, Regina Snyder, Virginia Weber.

ALBANY, N. Y.—Ruth Speir of Buffalo addressed the meeting of the Albany Women's Club on "Music as it is Taught in the Public Schools." Miss Speir is instructor of music in the State Normal school at Buffalo. A Christmas carol concert was given at the New York College for Teacher's, directed by Harold W. Thompson. The soloists were Mrs. Marietta White and Mrs. Louise Beaman Haefner, sopranos, and John Dick, tenor. "Russian Composers" was the subject of study by the Students' Music Study Club, with a historical paper on Rachmaninoff, Arensky, Rimsky-Korsakoff and Tchaikovsky by Norma Jones. A program of Russian numbers was arranged by Harry Kuehn.

TERRE HAUTE, IND.—The Indiana State Normal School Choir, assisted by singers from the Women's Club Chorus, sang "The Messiah" at the school in the holiday season. The performance was conducted by Will C. Bryant, and the instrumental score was played by the school orchestra. Three hundred children of the public schools sang Christmas carols at the State Normal Chapel, under the baton of Chester Fidler, music supervisor. They were assisted by Mrs. Oliver Tooley, soprano, and Mrs. Hazel Evans, contralto, as soloists, Margaret Kintz as accompanist, and the orchestra of the State Normal School. A chorus of children, conducted by L. Eva Alden, gave a program of carols of English, French and Bohemian origin at the Rose Orphan Home. Christmas carols were sung by children of the Davis Park School at the First Congregational Church.

WICHITA, KAN.—The Wichita Musical Club at a recent meeting suspended its contemplated program to honor the memory of the late Mrs. Hubert Child, one of the charter members of the club and its first vice-president. Mrs. E. Higginson, president, and Jessie L. Clark spoke briefly of Mrs. Child's work and influence in the club and community. The musical numbers given by Edith Babb, Lorena Dunn, Gertrude Fraser, Ruth Fogleman, Pauline Nelson, Aileen Lee, Louise Paisley and Neva Sellers consisted of excerpts from Gault's "Holy City." The following pupils of May Walton Scott gave a piano recital at the Y. W. C. A.: Lola Higgins, Ruby Wisley, Carmelita Miller, Alice Sadler, Dorothy Fager, Vivian Burleigh, Iva Slesse, Loraine Israel, Fern Strawl, Muriel Gaffner, William Stone, Pauline Wisler, Garland Garrett, Edith Stone and Audry Caviness.

PORTLAND, ORE.—A biographical sketch of Rossini was read by Mrs. Walter R. May at a meeting of the Cadman Musical Club at the home of Mrs. C. B. Marks, and excerpts from his works were sung by Mrs. Carl Grissen and Mrs. C. W. Yielding. Numbers by Caldarà, Buononcini, Paganini, Schumann, Bohm, Drda and other composers were also in the program. Those who took part were: Mrs. May, Mrs. D. T. Hunt, Mrs. Harry Freeman, Mrs. E. A. Densmore, Mrs. Grissen, Mrs. Yielding, Mrs. Charles Moody, Mrs. Harold Bayley and Mrs. George E. Jeffery. The hostesses for the evening were Mrs. Harry Tallman and Mrs. E. A. Densmore. Vocal and piano pupils of Elizabeth Hoben entertained the residents of the Mann Home for the Aged in a recent concert. The program included recitations and a fancy dancing. Among those who appeared were: Dorothy Thomas, Thelma Crouch, Valkarie Larson, Margaret Beckley, Anna Cordano, Hazel Clark, Norma Veatch, Sylvia Stone, Edith Williams and Frederick Dorn.

In Music Schools and Studios of New York

REICH AND JELENK PUPILS IN RECITAL

Piano and violin pupils of Joseph Reich and Paul Jelenek gave a recital at the Stuyvesant High School on the afternoon of Jan. 8, and were assisted by Hoyer Linger, baritone. The following pupils appeared: Estelle Bernstein, Murray Bartelstone, Rebecca Ivenhoe, Hannah Malzman, Isabel Rubenstein, Abraham Rauchweiger, Pearl Seckler, Lillian Katz, Rose Sokaloff, Sylvia Marans, Margaret Douglas, Anna Engel, Selma Orner, Ethel Schuchman, Leonia Farb, Samuel Medoff, William Teich, Henry Adt, David Goldner, Martha Fisher, Esther Levy, Anna Carch, Rae Weinberg, Anna Schwarze, Marie Rosenberg, Edith Goldman, Samuel Schreier, Harold Birnberg, Sara Traurig, Lillian Bassin, Rose Kramer, Jacob Olstein, Morris Pekarsky, Sigmund Kudysch, Morris Helfner, Fred Imber, Samuel Srolowitz, Solomon Most, Israel Frankel, Morris Finkel, Frank Wittman, Solomon Rauchweiger, Zelig Engel and Israel Kasten.

TWO PROGRAMS AT AMERICAN INSTITUTE

Two interesting programs were given at the American Institute of Applied Music early in the month. George Raubenbush, violinist, with Louise Keppel at the piano, opened the nineteenth sonata recital, on the evening of Jan. 6, with Sinding's Suite, Op. 96. Grace Cottrell, pianist, played the Mozart Sonata in C (Köchel No. 279). Em Smith, violinist; C'Zelma Crosby, 'cellist, and Alice Nichols, pianist, played the Trio, Op. 1, of César Franck.

A costume of the Louis XVI period and a candle-lit room set the stage for Lotta Van Buren's clavichord recital on the evening of Jan. 9. Miss Van Buren's program was made up of a group of English compositions of the sixteenth century, French works of the seventeenth, the eighteenth-century Johann Sebastian's Biblical Sonata, "David and Goliath"; dances and lyrics by members of the Bach family, and the Sonata in D by Baldassare Galuppi as a musical example of eighteenth-century culture in Italy.

KLIBANSKY PUPILS ENGAGED

New engagements are listed for pupils of Sergei Klibansky. Miriam Steelman, soprano, has been chosen from among twenty singers for a spring tour through the Northwest to the Pacific Coast.

Lottie Howell who has been engaged by W. W. Hinshaw to sing the soprano role in the "Impresario" appeared at the Albany Theater in Schenectady, N. Y., recently.

Dorothy Claasen is engaged for All Souls' Church, New York. Katherine Mortimer Smith was heard in Plymouth, Pa., on Dec. 25 and 31. Elsie Duffield appeared on Jan. 8 and Grace Liddane on Jan. 15 at the Washington Irving High School.

Juliette Velly sang at a reception with Maurice Lafarge at the piano. Mr. Klibansky presented several pupils in recital at the American Institute of Applied Music, New York, Jan. 13 and on Jan. 18 at the Educational Alliance, New York.

PROMPTU MUSICAL FOR SAMOILOFF

Pupils of Lazar Samoiloff, vocal teacher, held a surprise party for their master at his studios in honor of his birthday on Jan. 12. A feature of the evening's gaieties was a musical program by Jean Barondess, Ernestine Bernard and Sonya Medvedieff. The numbers included operatic arias and several ensembles.

NEW TENOR AT THURSDAY RECEPTION

The second of Emma Thursby's Friday afternoon musical receptions was held on Jan. 13. The guest of honor was da Sassoli, harpist. Grace Kerns, soprano, who has studied with Miss Thursby, sang several numbers. A Dutch tenor from Covent Garden in London, Louis Dornay, was heard in Wagnerian ex-

cerpts and German lieder. Mr. Dornay, who has only just come to America, was accompanied by his wife, Mme. Betsy Culp, a cousin of Julia Culp. Elinor Marlo, mezzo-soprano, was accompanied by Max Liebling in an aria from Tchaikovsky's "Jeanne d'Arc."

APPEARANCES FOR RANKIN PUPILS

Several pupils of Adele Luis Rankin appeared in musical tableaux early in December at a Y. M. C. A. concert which was in charge of W. B. Thomas. Ernest Quigley, tenor, and Robert Laurence, bass, were engaged by Grace Methodist Church in Brooklyn as soloists at the Christmas services. Wallace Radcliff, tenor, has had three engagements in Haverstraw, N. Y., recently. Mrs. Elsie Kiuser, dramatic soprano, and Lambert Tournier, baritone, appeared in a special program at Fox Hills Hospital. Mrs. Nakaka Chikusa, mezzo-soprano, had notable success in her appearances at the Japanese Mission and the Nippon Club in New York.

WARFORD STUDENTS IN RECITALS

Mary Davis, mezzo-soprano, was one of the New York debutantes of song last season. She is a pupil of Claude Warford and became an annual New York recitalist when she sang at the Princess Theater on the afternoon of Jan. 13. Mr. Warford's new song, "Three Ghosts," had its premiere at this recital. Other new Warford songs, "Life's Ecstasy" and "Twilight fo' Dreamin'," were featured by Minnie Lamberts, soprano, another Warford pupil, at Morristown, N. J., on the evening of Jan. 10.

ROGERS PUPILS IN MUSICALE

Seven pupils of Francis Rogers were heard in a musicale at Mr. Rogers' studio in East Sixty-second Street on the afternoon of Jan. 15. Six of these, Carmen Reuben, Marjorie Greiner, Floyd Daggett, Raymond Freemantle, Albert Dettinger and E. F. Bishop, are actively engaged in church and concert work. The program ranged from Mozart and Beethoven to Negro spirituals.

RECITAL AT PROGRESSIVE PIANO SCHOOL

Gertrude Casriel, pupil of the American Progressive Piano School, gave a recital at the studios on Jan. 10, playing a program chosen from the works of Bach, Mendelssohn, Beethoven, Chopin, Moszkowski, and Liszt. Miss Casriel had to give a number of encores.

HURLBUT STUDENT SINGS FOR D. A. R.

A Harold Hurlbut pupil, Gertrude Early, coloratura soprano, sang at a recent meeting of the Daughters of the American Revolution at the McAlpin. She featured French songs. Mr. Hurlbut, tenor, gave several Neapolitan songs at the same gathering. He was particularly successful in "O! sole mio."

SNYDER PUPIL WITH CHICAGO OPERA

A pupil of Mrs. Frederic H. Snyder, Antonio Rocca, tenor, made his debut on the American operatic stage when he appeared as *Tybolt*, in "Roméo et Juliette" with the Chicago Opera Association. Mr. Rocca worked with Mrs. Snyder every day for several months.

CANTATA IN SAVANNAH

Opera Study Club Hears Music from the Triptych of Puccini—Carol Program

SAVANNAH, GA., Jan. 8.—Hawley's cantata, "The Christ Child," was presented by the Choir of Christ Church, Blinn Owen, organist, recently. The choir was assisted by a women's quartet comprising Mrs. Sara McCandless and Miss Monsees, sopranos, and Mrs. Hubner and Miss Baggs, contraltos. The soloists at a previous holiday vesper service were Mrs. Pless and Mrs. Andrew Aprea, who sang excerpts from "The Messiah." A holiday program of carols was given by a large chorus, including more than 100 children's voices, led by Noble Hardee, assisted by Sara Cunningham and members of various church choirs, assembled round the public Christmas tree.

The Opera Study Club was entertained

recently by Rose Putzel, when the program consisted mainly of a discussion of the three Puccini one-act operas, "Tabarro," "Suor Angelica" and "Gianni Schicchi." Excerpts were given by Miss Putzel, diseuse, and Mrs. Worth Hanks, pianist.

The Thursday Morning Music Club has decided to hold meetings monthly, instead of twice monthly. The Savannah Music Club has postponed its public concert, in celebration of its twenty-fifth anniversary, till some time in late January.

The Glee Club of the Jewish Alliance has inaugurated the practice of introducing two vocal solos by members upon each program. Piano recitals have been recently given by pupils of Mrs. A. D. Bergen, Leo Mehrten and Mrs. Worth Hanks.

M. T.

Kochanski Tours with Montoux

Paul Kochanski appeared as violin soloist on tour during the week of Jan. 1 with the Boston Symphony under Pierre Montoux in Hartford, Conn., and Cambridge and Boston, Mass., playing the Bruch "Scotch Fantasy." Mr. Kochanski was invited to appear at the White House on the afternoon of Jan. 19. His

next New York appearance, his eleventh in the metropolis this season, is scheduled for Jan. 21, in the series of Concerts Internationaux, organized by Poldowski (Lady Dean Paul) at the Ambassador Hotel.

Mrs. Peabody Buried at "Yaddo"

SARATOGA SPRINGS, N. Y., Jan. 14.—The funeral of Mrs. George Foster Peabody was held privately at Yaddo, the estate of the decedent, this morning. At four in the afternoon a public memorial service was conducted at the Bethesda Episcopal Church, by His Eminence, Germanos, Metropolitan of the Syrian Antiochian Church; Rev. John Howard Melish, rector of Holy Trinity Church, Brooklyn, and Rev. Tertius Van Dyke, son of Henry Van Dyke. In addition to the Episcopal service, short selections from Mrs. Peabody's writings were read by Mr. Melish and two lyrics, written by her and set to music for her play, "Christalan" were sung. Interment was made on a high hill on the estate, during a heavy snow storm. The spot will later be marked by a large stone which will be sent from Jerusalem by His Eminence Germanos on his return to the Holy Land.

PASSED AWAY

Hans Kronold

Hans Kronold, 'cellist, well known on the concert stage as well as in the leading orchestras, died at his home in New York on Jan. 10. Mr. Kronold was born at Cracow, Poland, on July 3, 1871, and received his musical education principally in Leipzig, where he studied 'cello with Kiesling and Vollrath. He later went to Berlin where he studied piano and harmony with Hans Rasch. He came to the United States in 1886 and made a concert tour with Emma Juch and later with Patti and afterwards joined the orchestra of the Metropolitan Opera House.

From 1893 to 1897, Mr. Kronold was a member of the New York Symphony during which time he continued his studies with Anton Hekking and S. Veerman. Between 1897 and 1900, he toured the United States and Canada with Emma Eames, Schumann Heink, Bispham, Campanani and other eminent artists. He also played regularly in several of the prominent New York churches and was very active in bringing good music to the poorer sections of the city by giving recitals himself and inducing other artists to do so.

He published numerous works for the 'cello and for the piano, as well as a number of songs and articles on musical history on which subject he was said to be an authority. Mr. Kronold was married in 1894 to Rose Fishel, who, with their two daughters, Nora and Sophie, survive him. His sister, Selma Kronold, who was the original *Santuzza* and *Nedda* in the first American performance of "Cavalleria" and "Pagliacci," died in 1920.

Funeral services were held at the Universal Chapel on Jan. 13, where the Hebrew ritual was read by the Rev. Dr. Martin, rabbi of the Washington Heights Synagogue. Addresses were made by Rev. Dr. Joseph Silverman, rabbi-emeritus of Temple Emanu-El, and Dr. S. Delancey Townsend, rector of All Angels' Episcopal Church where Mr. Kronold frequently played. Music was furnished by a quintet of 'cellists with whom Mr. Kronold had been associated and by a quartet of singers from All Angels' Church. Interment was in Mt. Pleasant Cemetery.

Harold Vickers

PROVIDENCE, R. I., Jan. 14.—Harold Vickers, orchestral conductor, died here yesterday at the Crown Hotel, of double pneumonia after an illness of about a week. He came to Providence last week with the "Marjolaine" company as conductor of the orchestra and caught a severe cold. An overdose of asperin which he took to cure the cold is said to have lowered his vitality to such an extent that upon rallying from its effects he fell prey to pneumonia. Mr. Vickers was born in Surrey, England, about forty-five years ago and was educated in English schools. He afterwards studied

music in Leipzig and Berlin and later conducted the orchestras at Daly's Theater, the Leicester Square Theater and the London Theater, in London. He came to America in 1914 at the instance of Victor Jacobi, the Hungarian composer, who died last month, to conduct his comic opera, "The Marriage Market," and was afterwards conductor of various light opera productions. He was married about eight months ago to Flora Crosby.

Flavius O. Beal

BANGOR, ME., Jan. 16.—Flavius O. Beal, who founded the Eastern Maine Musical Festival, died on Jan. 13, at the age of eighty. It was when William R. Chapman was working up public interest for the establishment of this festival in 1897 that Mr. Beal came to the rescue when no one else seemed equal to the task, and through his faith in the project and his unfailing energy the Auditorium was built in that year. Mr. Beal was the head of the organization until its affairs were taken over by the Chamber of Commerce three years ago. He was Mayor of Bangor for nine years, and one of the founders of the Bangor Fair.

Edna McDonagh

SEATTLE, WASH., Jan. 15.—Edna McDonagh, one of the most promising of the younger musicians in Seattle, died on Jan. 2, after a short illness. Although only twenty-four years old, Miss McDonagh had been closely identified with the musical progress of the city for about ten years. While still a young girl, she became organist and choir director in one of the city's principal churches. She was an active member of the Ladies' Musical Club and the Musical Art Society. She was also well-known as an accompanist. At the time of her death she was organist of St. Paul's Episcopal Church.

George Corwin Stout

George Corwin Stout, for twenty-eight years organist of the Marcy Avenue Baptist Church, Brooklyn, died on Jan. 10, in the Brooklyn Hospital. While still a pupil in the public schools he was organist of the Bedford Heights Baptist Church and at the age of fifteen, was assistant organist of St. Agnes' Roman Catholic Church. Mr. Stout was in his forty-eighth year.

Mrs. Napoleon Hill

MEMPHIS, TENN., Jan. 14.—Mrs. Napoleon Hill, for many years one of the most prominent patrons of arts, especially music, died here recently at the age of eighty-four. Mrs. Hill was one of the founders of the Beethoven Club, the largest musical organization in Memphis, its president for about ten years and later an honorary member.

New York Liederkrantz Celebrates Anniversary

The seventy-fifth anniversary of the New York Liederkrantz was celebrated with a concert at the club headquarters on Jan. 15. A review of this concert will be found on another page. The anniversary will be further celebrated with a banquet on Jan. 21, at which Mayor Hylan will be guest of honor. The organization is one of the oldest musical clubs of the city. With the once-independent Arion Society of New York, which has recently been incorporated with it, the Liederkrantz has an enviable record. Among former conductors of the two branches of the society were Theodore Thomas, Agricola Paur, Heinrich Zoellner, Leopold Damrosch and Frank Van der Stucken. The president of the organization is William O. C. Kiene.

Dippel Organizes Club to Further Operatic Enterprise

To further his plan of providing this country with grand opera, Andreas Dippel has formed the United States Grand Opera Club, by which, through membership fees of one payment, he hopes to provide the funds for his enterprise. Membership in the club is in four classes: donors, contributing \$100; patrons, giving \$50; supporting members, giving \$25, and members, \$10. No other payments are to be required of the members, and the funds are to go toward an extensive publicity campaign and traveling expenses. It is Mr. Dippel's plan to first start the Mid-Western division of the company, later in four successive years, extending to the Eastern, Western, Southern and Pacific districts, applying somewhat the methods of vaudeville circuits, but giving, he plans, the highest type of opera with leading artists.

Bat Plays Unexpected Rôle in Opera in Philadelphia

PHILADELPHIA, Jan. 10.—During a performance last night of "Le Roi d'Ys" at the Academy of Music by the Metropolitan Opera Company, a bat suddenly swooped from its lair backstage and for a while absorbed the interest of the performers as well as that of the audience. Flying out into the auditorium, the bat threw the audience, especially the feminine portion of it, into a turmoil. Frances Alda and Jeanne Gordon who were singing a duet on the stage at the time, kept bravely on, but the audience gave them little attention. After circling the front part of the house several times, the bat darted back almost into the faces of the performers and disappeared into the flies.

Chaliapine Sends Relief to Russian Friends

Feodor Chaliapine, the Russian bass, purchased remittances in New York on Jan. 6 for the transmission of food to his family and a number of friends in Russia, including Boris Koustodiev and other singers. It is stated that while Chaliapine was at the offices of the American Relief Administration, through which the transmission will be made, tears filled his eyes as he spoke of the pitiful conditions in his country. Chaliapine also praised the efforts of American relief agencies for helping to ameliorate the distress of his countrymen.

Blair Fairchild Undergoes Second Operation

Blair Fairchild, the American composer, whose ballet, "Dame Libellule," was recently given with success at the Paris Opéra Comique, was operated on for peritonitis in a private hospital in Paris on Jan. 11. Mr. Fairchild underwent an operation for appendicitis about a week ago, and according to a copyrighted dispatch in the New York Herald, a second operation for peritonitis was found necessary. Mr. Fairchild's condition was reported as being satisfactory.

Heifetz Says American Judgment Has Improved

In Both Music and the Drama in This Country, He Affirms, False Sentiment Has Given Way to Truth—Newspaper Criticisms Do Not Carry as Much Weight with Him as His Own Judgment and That of the Public, He Says—Violinist Has Brought Back Some New Manuscripts

THAT music—as well as drama has taken a new turn for the better in America, is the opinion of Jascha Heifetz, violinist, who has just returned to the United States from a tour round the world.

"The American public," he says, "seems to eschew false sentiment and the cinema philosophy of a happy ending, and prefers to have the truth. This is so in music, and I believe it is equally true of the other arts. Although I do not know as much of the world of drama as I do of that of music, the tendency seems to be parallel in both cases. Shaw, for instance, seems to me the great truth-teller. His 'Man and Superman' is a superb example of this artistic courage which we also, in the musical world, must gain. What we need in all arts is a truth which touches bedrock, for it is only through this acknowledgment of the real that progress is possible. It is the aim for which every artist must strive."

The tour which Mr. Heifetz has just concluded has taken him into countries as distant as England, France, Germany and Australia, and speaking of the impressions he has gained, he says he found musical conditions much the same throughout the world. In Australia he discovered a public which is young, he says, but eager to learn and hear the best. In Germany there was a vast amount of music, and the English public he discovered to be not the proverbially cold one, but full of enthusiasm. Upon his return to America he found an evident progress in standards, and the public seemed to be eager to hear the best.

"I have somewhat changed my idea about the judgment of this country," he continued. "At one time I believed that tastes were sectional, and that likes and dislikes belonged to definite districts. But I have changed my mind on this score. Every town here is musically individualistic, and you will find towns as close as forty miles giving entirely different responses, and indicating entirely different tastes."

"What do I think of my criticisms? Well, frankly, I do not read them. I believe I am my most severe critic; and as criticisms are but the personal opinions of individuals, however fine musicians they may be, they cannot weigh my work with as devastating and hard a judgment as I do. I believe that the attitude of the public is a nice test of an artist's worth, more balanced than that of the critics, and if I satisfy my audience and do not outrage my own beliefs, I can at least hope that I have done my best. I like to hear the truth of my work; I want my friends to tell me that what I do is worthless, if that is how they feel. I do not say that I will always agree with them, but I will certainly inquire into their opinions."

Not only music, but literature and the drama attracted the attention of Mr. Heifetz in the course of his travels, and he has collected a vast library of new editions, for which he has an especial affection. He recently acquired a first



Jascha Heifetz, Violinist, from a New Photograph

edition copy of "Oliver Twist," which is his twenty-fourth copy of the first edition of Dickens' works. Besides this, he brought back many antiques, especially from Australia, where he found the old English settlers treasured some splendid examples of English art and old books. As he classes English literature above all other literatures, according to his own admission, Mr. Heifetz said that among the most interesting parts of his

trip was his meeting with Bernard Shaw, Galsworthy, Wells, Bennett and numerous other literary lights.

Of new music, the violinist said he had brought back a few manuscripts, although his affections were still held by the old masters. Among the new work which he will learn and probably present here in the next six months are some products of Australian writers.

F. R. GRANT.

Ethel Leginska Stricken with Appendicitis

Ethel Leginska, pianist, who was stricken with appendicitis on Jan. 9, during a concert of the New York Chamber Music Society with which she was appearing as soloist, is reported as still being in a critical condition. Miss Leginska was not well when the concert began and a doctor was in attendance upon her throughout the performance. She was able to complete her part of the program but collapsed on leaving the stage and was unconscious when taken to her home.

Pre-Music Week Activities Begin in Washington

WASHINGTON, Jan. 14.—Washington's first music center for the coming music week has been opened at one of the largest public school buildings by Robert Lawrence, of the Bureau for the Advancement of Music, and his assistant Helen Burkart. An appeal for the operation of all recognized studios and music training schools in the nation capital has been issued by Mr. Lawrence. Already he has received pledges of support and co-operation from all of the larger institutions and leading musicians.

A. T. M.

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